


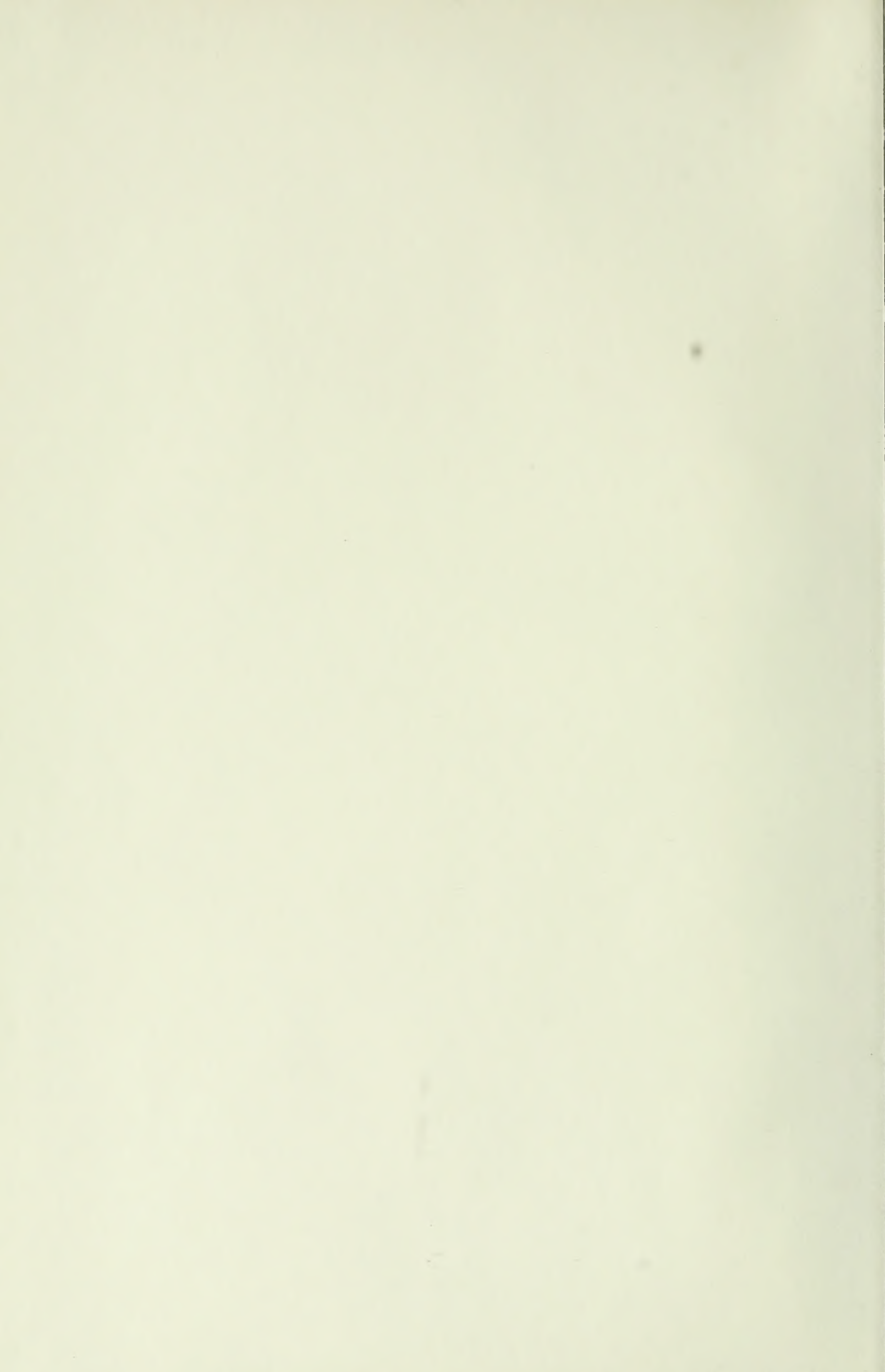
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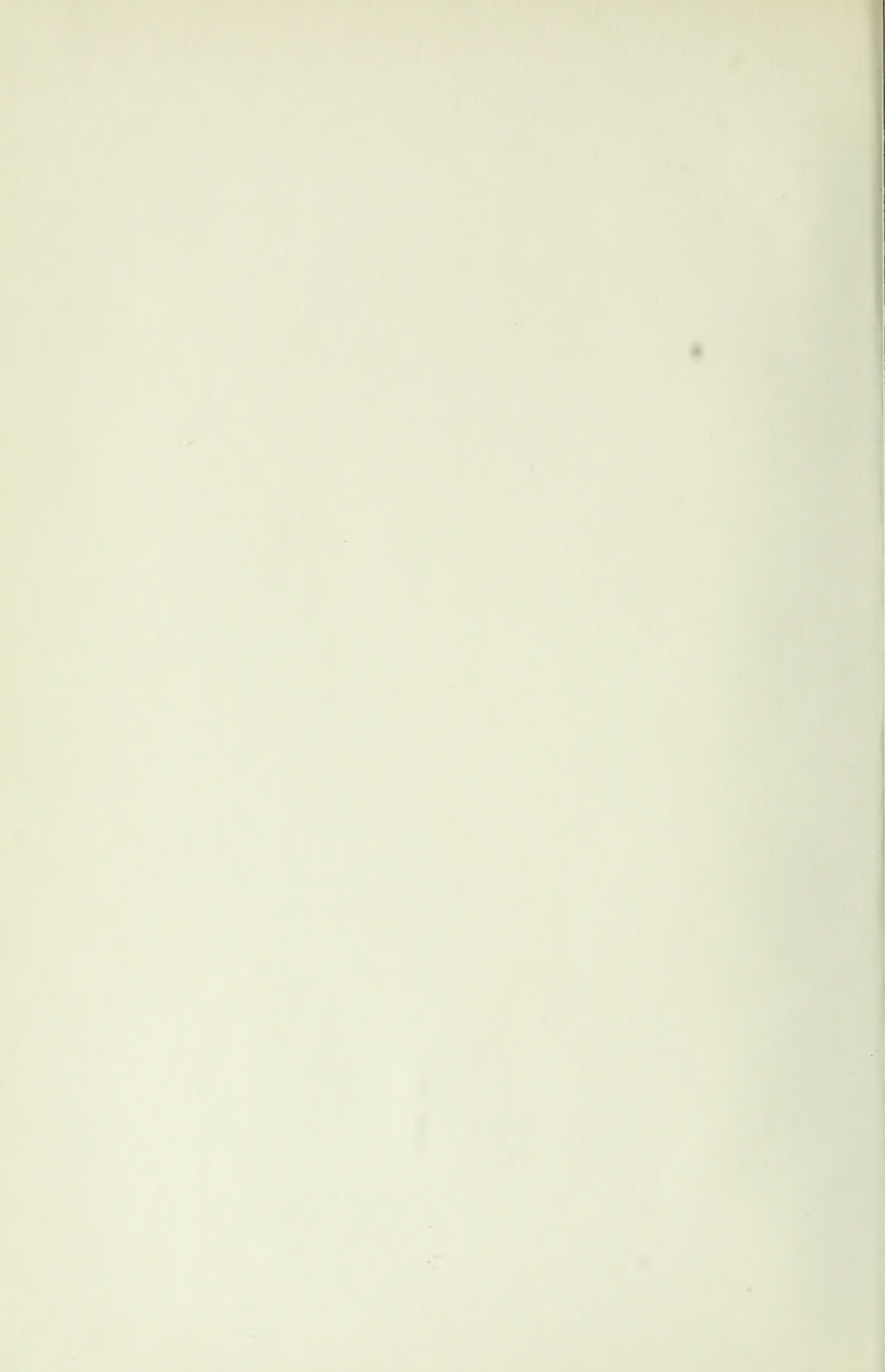


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JEANNE d'ARC

DRAME

en 5 Actes et en Vers

DE

JULES BARBIER

MUSIQUE DE

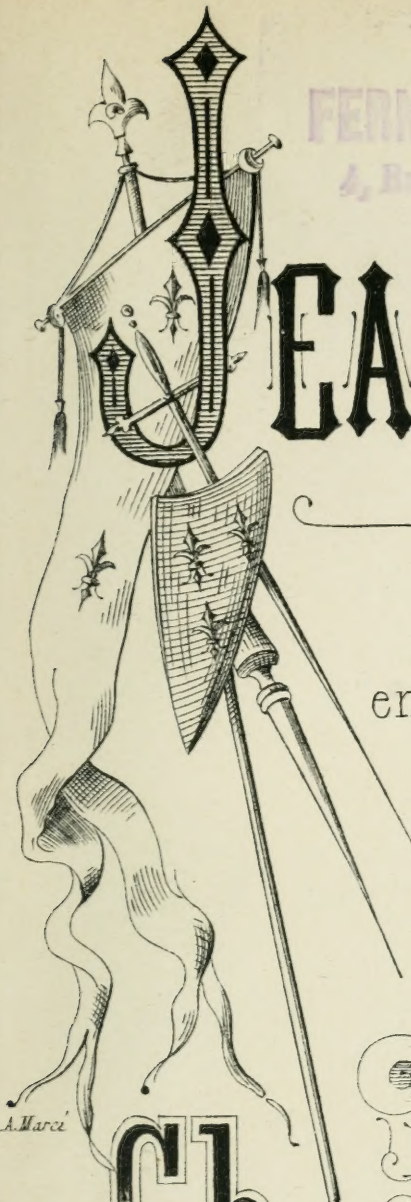
Ch. Gounod.

Partition Chant et Piano

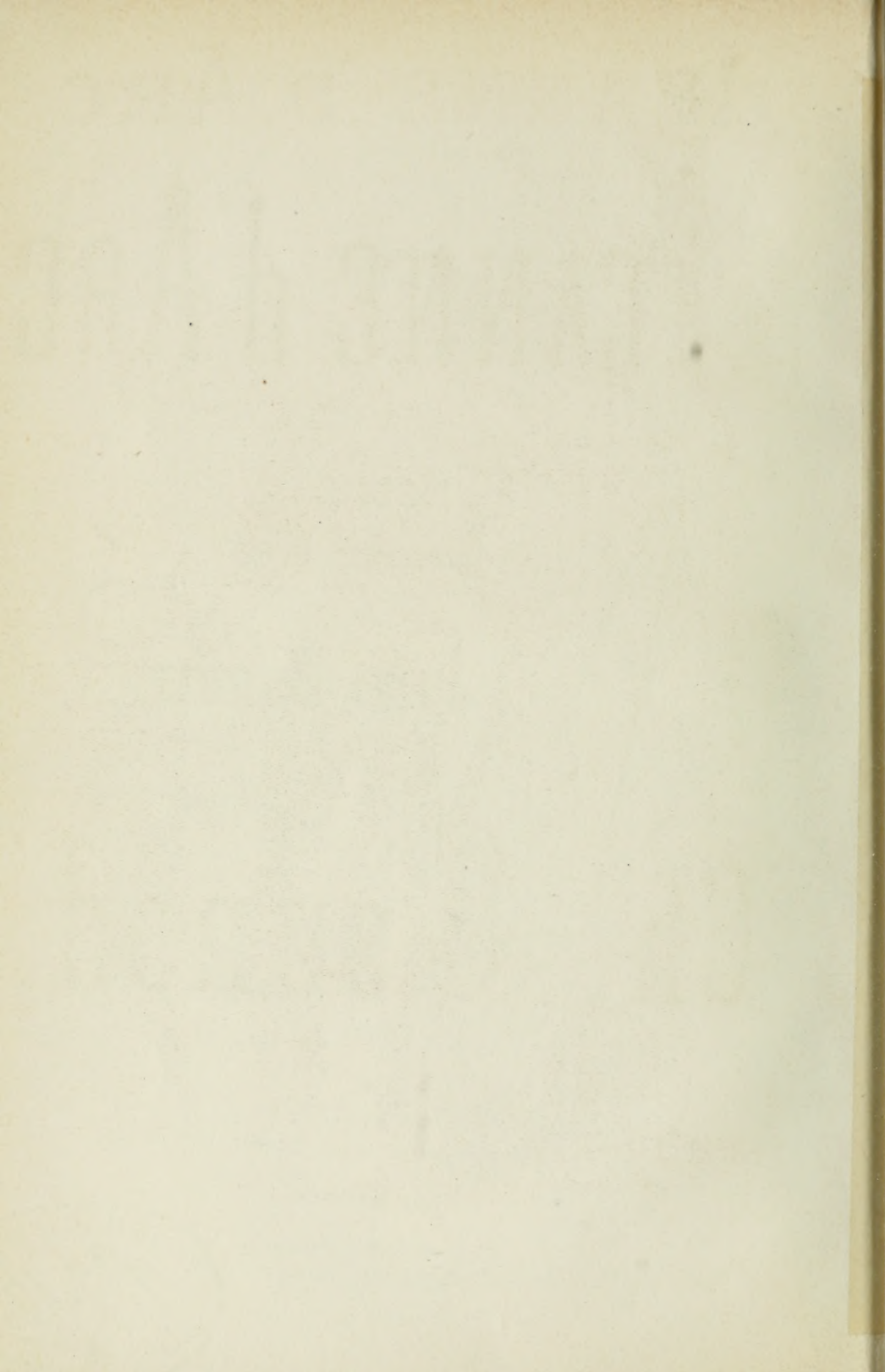
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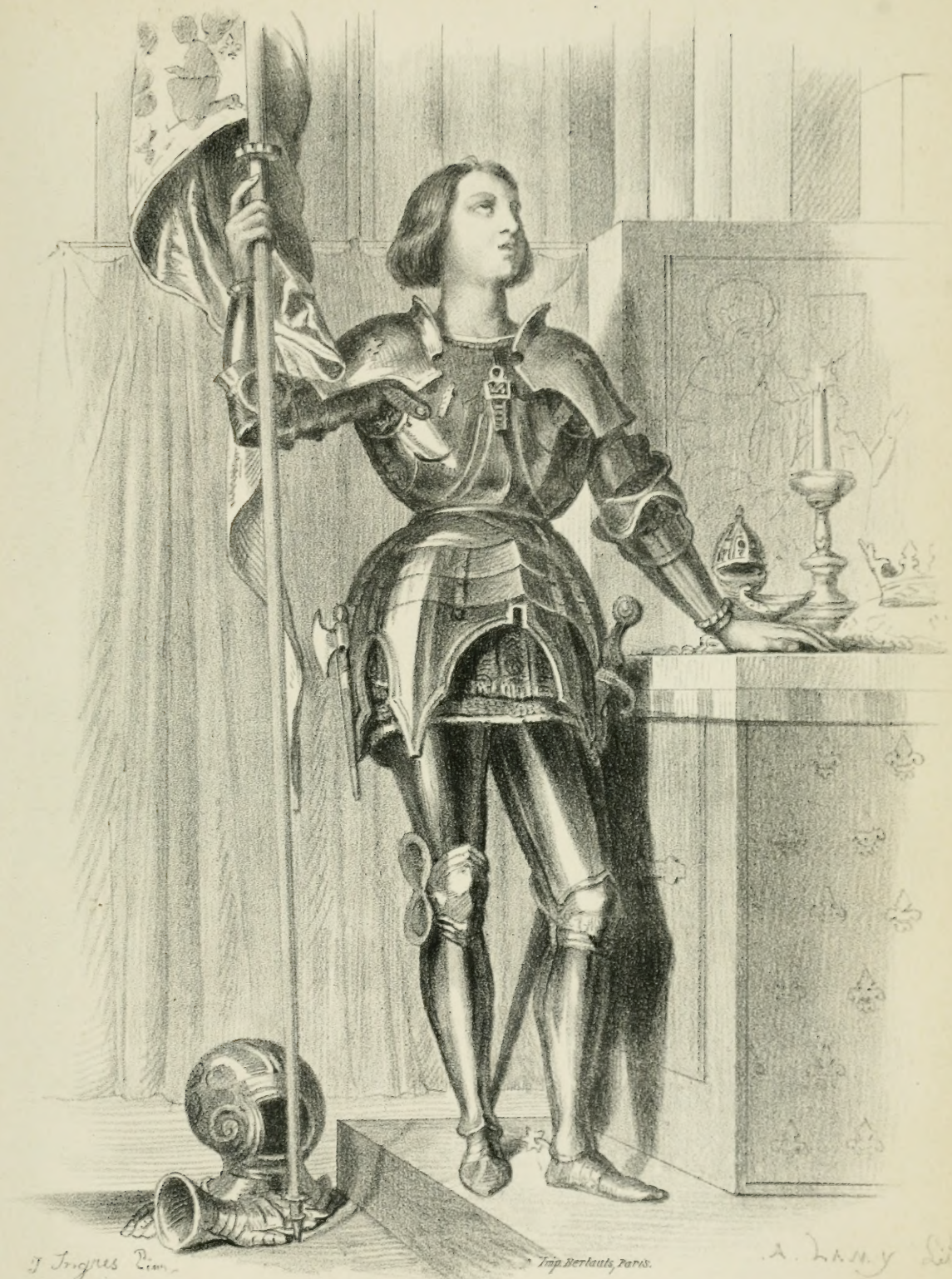
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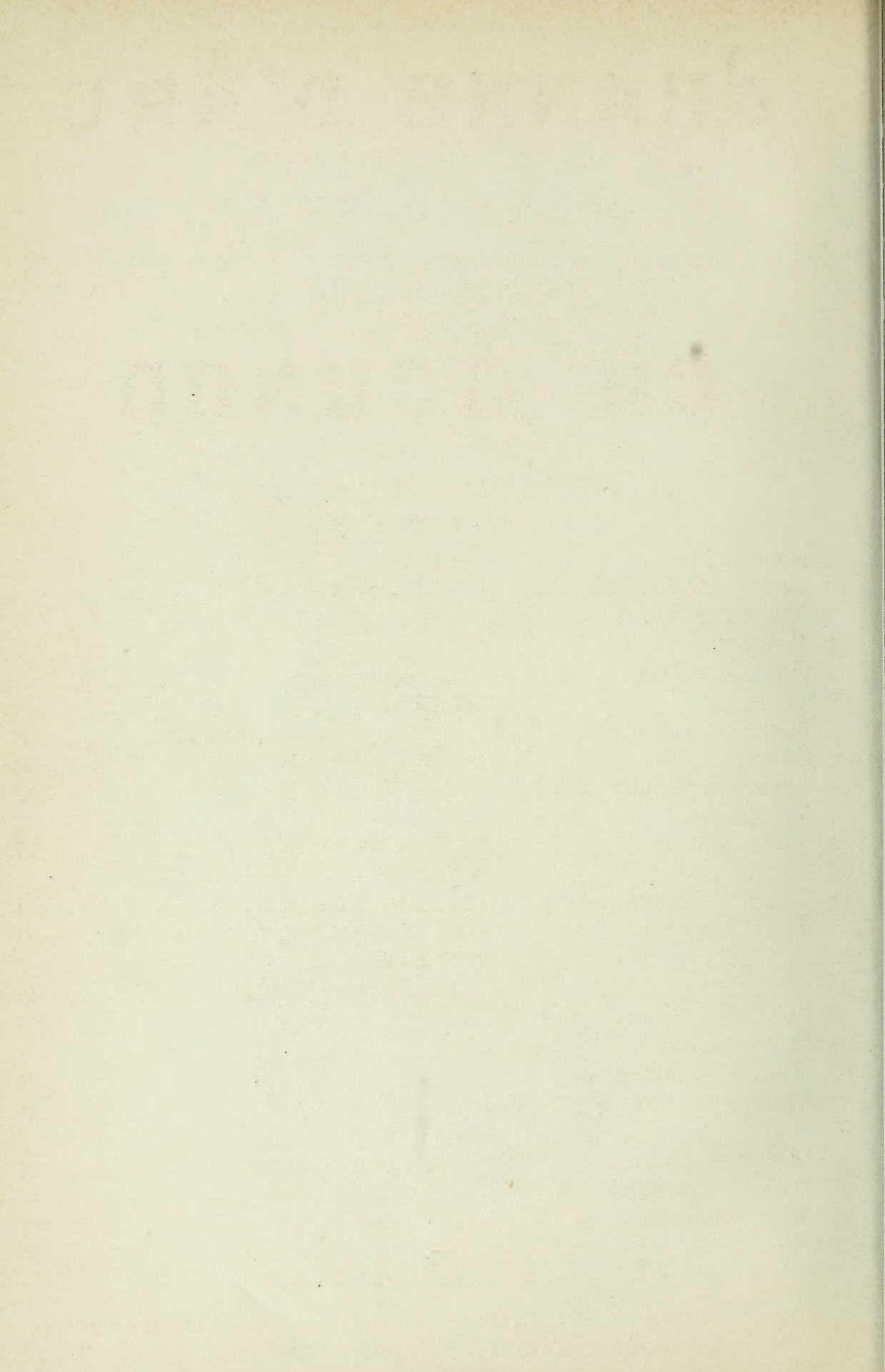




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JEANNE D'ARC

Drame en Cinq Actes, en Vers

DE
JULES BARBIER

Représenté pour la Première fois, à Paris le 8 Novembre 1873, sur le
THÉÂTRE DE LA GAÎTÉ

MUSIQUE DE

CH. GOUNOD

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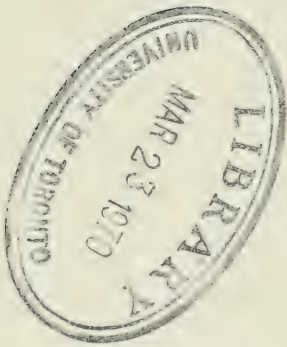
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Parties d'Orchestre gravées. S'adresser à l'éditeur pour la vente et la location de l'ouvrage.

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JEANNE D'ARC

DRAME
de
JULES BARBIER.

Musique
de
CH. GOUNOD.

INTRODUCTION.

Adagio (♩=54)

PIANO. (ORCHESTRE)

f *dim.* *p* *mf*

Detailed description: This system shows the first four measures of the introduction. The piano part is in the left hand, starting with a forte (*f*) dynamic, followed by a dynamic decrease (*dim.*) and then piano (*p*). The orchestra part enters in the fifth measure with a mezzo-forte (*mf*) dynamic. The key signature is one sharp (F#) and the time signature is common time (C).

(Echo sur

pp

Detailed description: This system contains the fifth and sixth measures. The piano part continues with a pianissimo (*pp*) dynamic. The orchestra part is marked as an echo of the previous material. The piano part features a triplet of eighth notes in the fifth measure.

le théâtre) (ORCHESTRE)

mf

Detailed description: This system contains the seventh and eighth measures. The piano part continues with a mezzo-forte (*mf*) dynamic. The orchestra part is marked as an echo of the previous material. The piano part features a triplet of eighth notes in the seventh measure.

Detailed description: This system contains the ninth and tenth measures. The piano part continues with a mezzo-forte (*mf*) dynamic. The orchestra part is marked as an echo of the previous material. The piano part features a triplet of eighth notes in the ninth measure.

(Echo) (ORCHESTRE) *dim.*

pp *f*

Detailed description: This system contains the eleventh and twelfth measures. The piano part begins with a pianissimo (*pp*) dynamic, followed by a forte (*f*) dynamic. The orchestra part is marked as an echo of the previous material and includes a dynamic decrease (*dim.*) in the twelfth measure.

(Echo)

f *pp*

And^{te} quasi mod^{to} (♩ = 72)

p (ORCHESTRE)

Ped. ⊕ Ped. ⊕ Ped. ⊕

sf *dim.* *p*

Ped. ⊕ Ped. ⊕ Ped. ⊕ Ped. ⊕ Ped. ⊕

pp *p*

Ped. ⊕ Ped. ⊕ Ped. ⊕ Ped. ⊕ Ped. ⊕ Ped. ⊕ Ped. ⊕

cres - cen - do *f* *dim.* *p* *pp*

Ped. ⊕ Ped. ⊕ Ped. ⊕ Ped. ⊕ Ped. ⊕ Ped. ⊕ Ped. ⊕ Ped. ⊕

First system of a piano score. The right hand features a melodic line with slurs and a *cresc.* marking. The left hand provides a harmonic accompaniment. Pedal markings are present below the staff.

Ped. ⊕ Ped. ⊕ Ped. ⊕ Ped. ⊕

Second system of a piano score. The right hand contains triplet figures and dynamic markings *f dim.* and *p*. The left hand continues with a steady accompaniment. Pedal markings are present below the staff.

Ped. ⊕ Ped. ⊕ Ped. ⊕ Ped. ⊕ Ped. ⊕

Third system of a piano score. The right hand features complex textures with triplets and slurs. The left hand accompaniment is consistent. Pedal markings are present below the staff.

Ped. ⊕ Ped. ⊕ Ped. ⊕ Ped. ⊕ Ped. ⊕

Fourth system of a piano score. The right hand begins with a *pp* dynamic and later moves to *p*. The left hand accompaniment is present. Pedal markings are present below the staff.

Ped. ⊕ Ped. ⊕ Ped. ⊕

Fifth system of a piano score, marked *Adagio.* The right hand has a melodic line, and the left hand has a more active accompaniment. A *p* dynamic is indicated. Pedal markings are present below the staff.

Adagio.

Ped. ⊕ Ped. ⊕ Ped. ⊕

ACTE I.

N° 1.

CHŒUR DES FUGITIFS.

RÉP: Arrêtez-vous! entrez! mon
père vous en prie.

Moderato (♩ = 84)

1^{rs} et 2^{ds} DESSUS.

TENORS.

BASSES.

PIANO.

Moderato (♩ = 84)

p

The piano accompaniment for the first system consists of two staves. The right hand plays a series of chords, primarily triads and dyads, with some grace notes. The left hand plays a rhythmic pattern of eighth notes, often beamed in pairs, with some chords. The tempo is marked Moderato (♩ = 84).

The piano accompaniment for the second system continues the musical texture. The right hand features more complex chordal structures, including some sixteenth-note passages. The left hand maintains the rhythmic eighth-note pattern, with occasional chords. The tempo remains Moderato (♩ = 84).

The piano accompaniment for the third system concludes the page. It features a final chord in the right hand and a sustained bass line in the left hand. The tempo is marked Moderato (♩ = 84).

(JEANNE) Mais quoi, d'ou venez vous?
 (UN VIEILLARD) Nous fuyons la patrie!...

And^{te} (♩=60) *f* *dim.*

Nous fuy_ons la patri - e! Nous fuy_ons la pa-tri -

Nous fuy_ons la patri - e! Nous fuy_ons la pa-tri -

And^{te} (♩=60) Nous fuy_ons la patri - e! Nous fuy_ons la pa-tri -

Mod^{to} (♩ = 84)

p

-e! Fem - mes, en - fants, - vieil -

p

-e! Fem - mes, en - fants, - vieil -

p

-e! Fem - mes, en - fants, - vieil -

Mod^{to} (♩ = 84)

-lards, chassés de nos ha - meaux, -

Devant nous au ha -

-lards, chassés de nos ha - meaux, -

Devant nous au ha -

-lards, chassés de nos ha - meaux, -

Devant nous au ha -

-zard nous poussons nos trou - peaux! Hé -

-zard nous poussons nos trou - peaux! Hé -

-zard nous poussons nos trou - peaux! Hé -

cresc.
 _las! hé - las! re - verrons nous cet - te ter - re ché
cresc.
 _las! hé - las! re - verrons nous cet - te ter - re ché
cresc.
 _las! hé - las! re - verrons nous cet - te ter - re ché

p *cre - scen*
 _ri - e, Nos champs se - més par nous, par
p *cre - scen*
 _ri - e, Nos champs se - més par nous, par
p *cre - scen*
 _ri - e, Nos champs se - més par nous, par

do. *f*
 d'au - tres moisson - nés, Et le pai - si - ble
do. *f*
 d'au - tres moisson - nés, Et le pai - si - ble
do. *f*
 d'au - tres moisson - nés, Et le pai - si - ble

And^{te}

(♩ = 60)

chou - me où nos enfants sont nés? Nous fuy - ons la patri -

chou - me où nos enfants sont nés? Nous fuy - ons la patri -

chou - me où nos enfants sont nés? Nous fuy - ons la patri -

dim. *rit.*

dim. *rit.* *cresc.* *dim.*

And^{te} (♩ = 60)

Più presto. (♩ = 112) (avec terreur)

P _e! Nous fuy - ons la patri - e! Le sol dis - parai -

P _e! Nous fuy - ons la patri - e! Le sol dis - parai -

P _e! Nous fuy - ons la patri - e! Le sol dis - parai -

(avec terreur)

Più presto. (♩ = 112)

p

cre - tra sous d'ari - des buissons, Et les fo - rets - pren -

cre - tra sous d'ari - des buissons, Et les fo - rets - pren -

cre - tra sous d'ari - des buissons, Et les fo - rets - pren -

cre

scen *do*

dront la pla - ce des moissons! L'é-pou - van - te sui - vra ces

scen *do*

dront la pla - ce des moissons! L'é-pou - van - te sui - vra ces

scen *do*

dront la pla - ce des moissons! L'é-pou - van - te sui - vra ces

ff

hor - des en fu - ri - e, Et la flam - me et le

ff

hor - des en fu - ri - e, Et la flam - me et le

ff

hor - des en fu - ri - e, Et la flam - me et le

rit.

fer de nos cruels vain - queurs - Passe - *rit.*

rit.

fer de nos cruels vain - queurs - Passe - *rit.*

rit.

fer de nos cruels vain - queurs - Passe - *rit.*

dim. **And^{te}** (♩ = 60) **p**

ront sur ces toits ou sont res - tés nos cœurs! Nous fuy

dim. **p**

ront sur ces toits ou sont res - tés nos cœurs! Nous fuy

dim. **p**

ront sur ces toits ou sont res - tés nos cœurs! Nous fuy

And^{te} (♩ = 60) **p**

Ped. ⊕

p **Mod^{to}** (♩ = 84)

_ons la patri - e! Nous fuy_ons la patri - e!

p

_ons la patri - e! Nous fuy_ons la patri - e!

p

_ons la patri - e! Nous fuy_ons la patri - e!

Mod^{to} (♩ = 84)

f **p** **f** **p**

pp

SORTIE du CHŒUR

RÉP. Què le ciel bénisse votre
toît!

Moderato (♩ = 84)

PIANO.

The first system of the piano accompaniment consists of two staves. The right staff (treble clef) begins with a piano (*p*) dynamic and features a series of chords. A forte (*f*) dynamic is introduced in the second measure, followed by a crescendo leading to a piano (*p*) dynamic in the third measure. The left staff (bass clef) provides a rhythmic accompaniment with eighth notes and rests. The key signature is one sharp (F#) and the time signature is common time (C).

The second system continues the piano accompaniment. The right staff (treble clef) features a forte (*f*) dynamic in the first measure, which then transitions to a piano (*p*) dynamic. The left staff (bass clef) continues with its rhythmic accompaniment. The key signature and time signature remain consistent with the first system.

The third system concludes the piano accompaniment. The right staff (treble clef) features a piano-piano (*pp*) dynamic. The left staff (bass clef) continues with its rhythmic accompaniment. The key signature and time signature remain consistent with the previous systems.

MÉLODRAME.

RÉP. Cette pierre a glissé sur
mon front... Dieu éléme!

All^o moderato.

PIANO.

pp

CRIS: Sus! sus! à l'ennemi...

cre - - -

- - - do. f

dim. p

dim. p

N° 5.

FINAL — LES VOIX.

Moderato (♩ = 80)

LES DEUX SAINTES

DESSUS

TENORS

CHOEUR
invisible

Moderato (♩ = 80)

JEANNE.

Ah les cloches!... il semble, à leur voix familière,

PIANO.

(Cloches)

pp

Ped.

⊕ Ped.

(elle s'agenouille)

Que l'âme vers le ciel s'envole tout entière! Seigneur Dieu tout puissant, j'implore ta

Ped.

Ped.

⊕ Ped.

bonté! Laisse, laisse ma vie en son obscurité, Et daigne rejeter par une marque insigne

Ped.

Ped.

⊕ Ped.

Ce fardeau trop pesant sur une autre plus digne! Ciel! me trompé-je?
au bruit de ces cloches, j'esens

Ped.

Ped.

L'épouvante et l'extase
envahir tous mes sens!..

L'ombre s'évanouit,
les saintes se revèlent!

L'Archange m'apparait!

Ped. ⊕ Ped.

LES VOIX, 1^{rs} et 2^{ds} DESSUS.

Jean - ne! JEANNE.
les voix m'appellent! Jean - ne!

Dieu t'a par - lé!... tu n'as pas enten - du!... Cœur

2 Ped.

lâ - che! cœurs sans foi - d'avoir tant atten - du!...

2 Ped.

JEANNE. Non! non! grâce! pitié pour moi! pour Il m'aime! voulez-vous
mon vieux père! que je le desespère!...

JEANNE.
O voix! terribles

Jean - ne! Jean - ne! o - bé - is à Jé - sus ton sei - gneur!

una corda.

sempre pp

voix qui torturez mon cœur!

LES SAINTES.

Jean - ne, Jean - ne, Dieu t'a choi -

una corda.

sempre pp

Ped. ⊕ Ped. ⊕ Ped. ⊕ Ped. ⊕

les S. - si - e! Va! va! pauvre â - me d'effroi sai -

Ped. ⊕ Ped. ⊕ Ped. ⊕ Ped. ⊕ Ped. ⊕ Ped. ⊕ Ped. ⊕

les S. - si - e! Va! va! fil - le de Dieu, va!

ôtez la petite Ped.

Ped. ⊕ Ped. ⊕ Ped. ⊕ Ped. ⊕ Ped. ⊕ Ped. ⊕ Ped. ⊕

LES SAINTES.

Toi Sei -

DESSUS.

Jé - sus Ma - ri - a! —

TENORS.

Jé - sus Ma - ri - a! —

una corda.

Ped. ⊕ Ped. ⊕ Ped. ⊕

les S.

-gneur à toi se re - vè - le; C'est la voix de Dieu qui t'ap - pel - le;

Ped. ⊕ Ped. ⊕ Ped. ⊕ Ped. ⊕

les S.

Va! — va! — fil - le de Dieu, va! — JEANNE.
mes saintes!

ôtez la petite Ped

Ped. ⊕ Ped. ⊕ Ped. ⊕ Ped. ⊕ Ped. ⊕ Ped. ⊕

LES SAINTES.

L'épreuve est a -

Jésus mari - a! —

Jésus mari - a! —

una corda.

Ped. ⊕ Ped. ⊕ Ped. ⊕ Ped. ⊕

mè-re! A ton vil - la - ge dis a - dieu! — Tu fui - ras ton père et ta

Ped. ⊕ Ped. ⊕ Ped. ⊕ Ped. ⊕ Ped. ⊕

mè - re, Pour sui - vre le Sei - gneur ton Dieu —

demain,

ôtez la 1^{re} Ped.

Ped. ⊕ Ped. ⊕ Ped. ⊕ Ped. ⊕

S. *les*

Jean - ne! Jean - ne!

Jé - sus ma - ri - a!

Jé - sus ma - ri - a!

demain! encore un jour!

una corda.

Ped. ⊕ Ped. ⊕

S. *les*

Dieu l'a choi - si - e! Va! va! pauvre â - me d'effroi sai -

Ped. ⊕ Ped. ⊕ Ped. ⊕ Ped. ⊕ Ped. ⊕ Ped. ⊕ Ped. ⊕ Ped. ⊕ Ped. ⊕

S. *les*

- si - e! Va! va! fil - le de Dieu, va!

ôtez la pte Ped.

Ped. ⊕ Ped. ⊕ Ped. ⊕ Ped. ⊕ Ped. ⊕ Ped. ⊕ Ped. ⊕ Ped. ⊕

Jé_sus mari - a!

Jé_sus mari - a!

ma corda. JEANNE. Dieu le veut! Pardonnez, mon père, à votre Jeanne!

sempre pp

Ped. ⊕ Ped. ⊕

LES VOIX. 1^{er} et 2^d DESSUS.

A vous désobeir c'est Dieu qui me condamne! Je le vois! je l'entends! Jean - ne mon

Ped. ⊕ Ped. ⊕

LES SAINTES.

Jean - ne ma mère! ah! va! je se - rai vers toi!

père! ma mère! ah!

⊕ Ped. ⊕ Ped. ⊕

V. S.

Va! fil - le de Dieu! va!

Jé_sus mari -

Jé_sus mari -

ôtez la p^e Ped.

⊕ Ped ⊕ Ped ⊕ Ped ⊕ Ped ⊕ Ped ⊕

1^{os}
S.

va! fil - le de

a! Jé - sus ma - ri - a!

a! Jé - sus ma - ri - a!

allargando.

Ped. ⊕ Ped ⊕ Ped ⊕ Ped ⊕

1^{os}
S.

Dieu! va!

Jésus mari - a!

Jésus mari - a!

cre - scen - do.

Ped. ⊕ Ped. ⊕ Ped. ⊕ Ped. ⊕ Ped. ⊕ Ped. ⊕

ff

3

Ped. ⊕ Ped. ⊕ Ped.

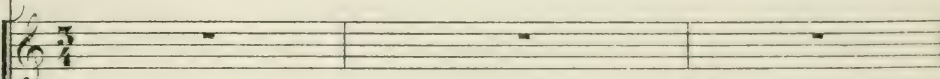
ACTE II.

N° 4.

CHŒUR et BALLADE.

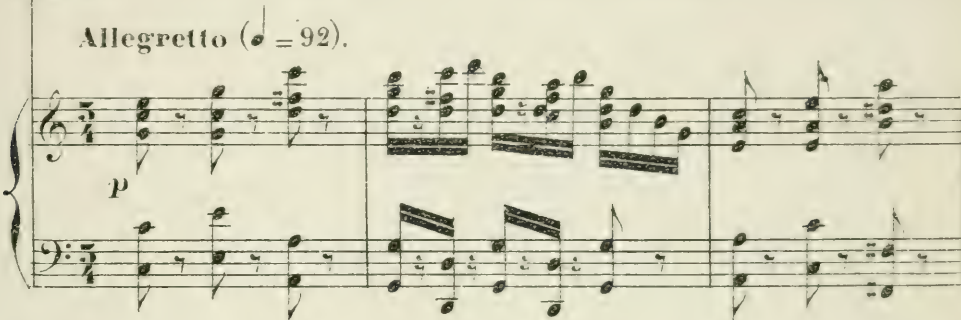
Allegretto (♩ = 92).

LOYS.

1^{er} DESSUS.2^{es} DESSUS.

Allegretto (♩ = 92).

PIANO.

p

Tr *tr*

First system of piano introduction, featuring a treble and bass clef with a grand staff. The music consists of rhythmic patterns in both hands, primarily using eighth and sixteenth notes.

Tr *tr*

Second system of piano introduction, continuing the rhythmic patterns from the first system.

Third system of piano introduction, concluding the introductory section.

p

Beau pa - ge, vou - lez vous nous di - re La bal -

Beau pa - ge, vou - lez vous nous di - re La bal -

Fourth system, featuring vocal lines and piano accompaniment. The piano part consists of chords and rhythmic accompaniment.

- la - de du prison - nier? Get - te bal - la - de que sou - pi - re Ce - lui

- la - de du prison - nier? Get - te bal - la - de que sou - pi - re Ce - lui

Fifth system, continuing the vocal lines and piano accompaniment.

qui ne peut oubli - er? Ce - lui qui de son doux ser - va - ge Chante

qui ne peut oubli - er? Ce - lui qui de son doux ser - va - ge Chante

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef, and the piano accompaniment is in bass clef. The lyrics are: "qui ne peut oubli - er? Ce - lui qui de son doux ser - va - ge Chante". The music is marked with a piano (*p*) dynamic.

les plaisirs ef_fa - cés? Faut-il vous en prier, faut-il vous en prier, Beau

les plaisirs ef_fa - cés? Faut-il vous en prier, faut-il vous en prier, Beau

The second system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef, and the piano accompaniment is in bass clef. The lyrics are: "les plaisirs ef_fa - cés? Faut-il vous en prier, faut-il vous en prier, Beau". The music is marked with a forte (*f*) dynamic for the vocal lines and a pianissimo (*pp*) dynamic for the piano accompaniment.

pa - ge? hé - las! et n'est - ce pas as - sez? hé - las!

pa - ge? hé - las! et n'est - ce pas as - sez? hé - las!

The third system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef, and the piano accompaniment is in bass clef. The lyrics are: "pa - ge? hé - las! et n'est - ce pas as - sez? hé - las!". The music is marked with a piano (*p*) dynamic.

LOYS.

Qui de nous ne connaît ces

et n'est-ce pas assez?

et n'est-ce pas assez?

vers mouillés de larmes Dont le soupir lointain se mêle au bruit des

larmes!

The musical score is written for voice and piano. It consists of four systems of music. The first system includes the vocal line and piano accompaniment for the first two lines of lyrics. The second system continues the vocal line and piano accompaniment for the next two lines of lyrics. The third system shows the vocal line and piano accompaniment for the final line of lyrics. The fourth system shows the piano accompaniment with complex rhythmic patterns and triplets.

(♩=80).

(♩=80).

For - tu - ne, veuil_lez

Ped. ⊕

moi lais_ser En paix u - ne fois, je vous pri - e; Trop

Ped. ⊕

lon_guement, sans vous las_ser; A_vez eu sur moi seigneu -

- ri - - e! De mes pleurs faites raille - ri - e, Et

M.G.

L. *jamais ne voulez ou - ir* Les maux que m'a - vez fait souf -

L. *- frir!* Bien des ans sont dé - ja pas - sés! Doi -

L. *rit.* je toujours ain - si lan - guir? *tempo.* Hé - las! et n'est -

tempo.

L. *tr. rit.* ce - pas as - sez? Hé - las! et n'est - ce - pas as -

suivez.

tempo.

sez? —

p Hé - las et n'est - ce pas as - sez? Hé - las et n'est - ce

p Hé - las et n'est - ce pas as - sez? Hé - las et n'est - ce

tempo.

Tous maux suis con - tent de porter,

rit. pas as - sez?

tempo. pas as - sez?

suivez.

tempo.

Ped. ⊕

Hors un seul qui trop fort m'ennui - e, C'est qu'il me faut si

Ped.

loin rester De cel - le que j'ai pour a - mi - - e! Dès long -

The first system of the musical score consists of a vocal line on a single staff and a piano accompaniment on two staves (treble and bass clef). The vocal line begins with a treble clef and contains the lyrics 'loin rester De cel - le que j'ai pour a - mi - - e! Dès long -'. The piano accompaniment features a steady bass line and chords in the right hand.

- tems en sa compa - gni - e Lais - sai mon cœur et mon dé - sir; Vers

The second system continues the musical score. The vocal line has a treble clef and lyrics '- tems en sa compa - gni - e Lais - sai mon cœur et mon dé - sir; Vers'. The piano accompaniment continues with similar harmonic support.

moi ne veulent re - ve - nir! D'el - le ne sont jamais las - sés! Pri -

The third system of the score shows the vocal line with lyrics 'moi ne veulent re - ve - nir! D'el - le ne sont jamais las - sés! Pri -'. The piano accompaniment includes some chromatic movement in the bass line.

- somier suis d'amour mar - tyr! Hé - las! et n'est -

rit. **tempo.**

tempo.

rit.

The fourth system concludes the page. The vocal line has lyrics '- somier suis d'amour mar - tyr! Hé - las! et n'est -'. Above the vocal staff, the tempo marking '*rit.* **tempo.**' is present. Below the piano accompaniment, the marking '**tempo.**' is placed above a section, and '*rit.*' is placed below a section. The piano accompaniment features a mix of chords and moving lines.

rit.
tr.

ce pas as - sez? Hé - las! et n'est - ce pas as -

suivrez.

tempo.

- sez? Hé - las! et n'est - ce pas as - sez? Hé - las!

p Hé - las! et n'est - ce pas as - sez? Hé - las!

p Hé - las! et n'est - ce pas as - sez? Hé - las!

tempo. Hé - las! et n'est - ce pas as - sez? Hé - las!

rit.
tr. **tempo.**

et n'est - ce pas as - sez?

rit. et n'est - ce pas as - sez?

rit. et n'est - ce pas as - sez?

rit. et n'est - ce pas as - sez?

tempo.

suivrez. *cresc.* *f*

CHŒUR.

DANS LA COULISSE, PENDANT LA PRIÈRE DU ROI.

RÉP. Et c'est lui qui pardonne!
Que dites-vous?

Andante. LE ROI. Écoute! on promène la croix

1^{rs} et 2^{ds} DESSUS.

pp Ve - xil - la Re -

TENORS et BASSES.

pp Ve - xil - la Re -

Par la ville, en priant Dieu pour le sang des Rois!

- - - gis pro - - - de - unt

- - - gis pro - - - de - unt

Sûre Dieu, de mon front détourne ta colère! Seul tu lis dans mon cœur,

ful - get cru - cis

ful - get cru - cis

que ta grâce l'éclaire! Si je suis légitime héritier des Valois, Qu'il te plaise sauver

mys - te - - ri - um

mys - te - - ri - um

ma couronne et mes droits! Et, si je ne suis pas l'héritier légitime,

quo car - - - ne car -

quo car - - - ne car -

Si mon trône est le fruit du parjure et du crime, Sire Dieu, qu'il te plaise,

- nis con - di - tor

- nis con - di - tor

en ta grande bonté, Me conserver la vie avec

- - - Sus pen - - -

- - - Sus pen - - -

la liberté!

- - sus est pa -

- - sus est pa -

- ti - - - bu - lo

- ti - - - bu - lo

ENTRÉE DE LA COUR.

RÉP: Qu'on entre!—Il faut céder;
le ruisseau devient fleuve.

Maestoso pomposo (♩ = 60).

(À la manière des anciens menets).

PIANO.

The first system of music is for piano. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat) and the time signature is 3/4. The music begins with a forte dynamic marking (*f*). The right hand features a series of chords and a melodic line with a trill (*tr*) in the first measure. The bass line provides a steady accompaniment with chords and single notes.

The second system continues the piano accompaniment. The right hand has a trill (*tr*) in the first measure and continues with a melodic line. The bass line remains accompanimental with chords and single notes.

The third system of music features a trill (*tr*) in the right hand in the first measure. A double bar line appears in the second measure, indicating a repeat or a change in the piece. The right hand continues with a melodic line and a trill (*tr*) in the final measure.

The fourth system continues the piano accompaniment. The right hand has a trill (*tr*) in the first measure and continues with a melodic line. The bass line remains accompanimental with chords and single notes.

The fifth system of music features a trill (*tr*) in the right hand in the first measure. The right hand continues with a melodic line and a trill (*tr*) in the final measure. The bass line remains accompanimental with chords and single notes.

N^o 7.
MÉLODRAME.

RÉP: Ni de moi, ni de vous!

(LE ROI) De moi, dis-tu? (JEANNE) J'ai lu jusqu'en votre pensée
Adagio. La prière qu'à Dieu vous avez adressée:

PIANO.

The first system of piano accompaniment consists of two staves. The right staff begins with a treble clef and a key signature of one sharp (F#). The left staff begins with a bass clef. The music is in common time (C). The first measure is marked with a forte (*f*) dynamic. The second measure is marked with a piano (*p*) dynamic. The third measure is marked with a pianissimo (*pp*) dynamic. The notes are: *f*: G4, A4, B4, C5; *p*: G4, A4, B4, C5; *pp*: G4, A4, B4, C5.

Si je suis légitime héritier des Valois, Qu'il te plaise sauver ma couronne et mes droits!

The second system of piano accompaniment consists of two staves. The right staff begins with a treble clef and a key signature of two sharps (F#, C#). The left staff begins with a bass clef. The music is in common time (C). The notes are: *f*: G4, A4, B4, C5; *p*: G4, A4, B4, C5.

Et, si je ne suis pas l'héritier légitime, Si mon trône est le fruit du parjure et du crime,

The third system of piano accompaniment consists of two staves. The right staff begins with a treble clef and a key signature of one sharp (F#). The left staff begins with a bass clef. The music is in common time (C). The notes are: *f*: G4, A4, B4, C5; *p*: G4, A4, B4, C5.

Sire Dieu, qu'il te plaise, en ta grande bonté,

The fourth system of piano accompaniment consists of two staves. The right staff begins with a treble clef and a key signature of two sharps (F#, C#). The left staff begins with a bass clef. The music is in common time (C). The notes are: *f*: G4, A4, B4, C5; *p*: G4, A4, B4, C5.

Me conserver la vie avec la liberté!

The fifth system of piano accompaniment consists of two staves. The right staff begins with a treble clef and a key signature of one sharp (F#). The left staff begins with a bass clef. The music is in common time (C). The notes are: *f*: G4, A4, B4, C5; *p*: G4, A4, B4, C5.

N° 8.

FINAL.

RÉP: Dieu le veut! Dieu le veut!

All^o maestoso. (♩ = 100)

DESSUS. *ff*
Dieu le veut! — Dieu le veut! — Dieu le

TÉNORS. *ff*
Dieu le veut! — Dieu le veut! — Dieu le

BASSES. *ff*
Dieu le veut! — Dieu le veut! — Dieu le

All^o maestoso. (♩ = 100)

PIANO. *ff*

Ped.

veut! Dieu le veut! — Dieu le veut! Oui,

veut! Dieu le veut! — Dieu le veut! Oui,

veut! Dieu le veut! — Dieu le veut! Oui,

tous pour la Fran_cce Nous combattons à tes cô - tés! Dieu le

tous pour la Fran_cce Nous combattons à tes cô - tés! Dieu le

tous pour la Fran_cce Nous combattons à tes cô - tés! Dieu le

veut! tu rends l'es_pé - ran - ce A ces cœurs qu'elle a_vait quit -

veut! tu rends l'es_pé - ran - ce A ces cœurs qu'elle a_vait quit -

veut! tu rends l'es_pé - ran - ce A ces cœurs qu'elle a_vait quit -

- tés! Dieu le veut! la Fran_cce meur - tri - e Par

- tés! Dieu le veut! la Fran_cce meur - tri - e Par

- tés! Dieu le veut! la Fran_cce meur - tri - e Par

Ped. Ped. Ped. Ped.

f toi se réveille et s'émeut! ———— *p* Nous déli-vrerons la pa-

f toi se réveille et s'émeut! ———— *p* Nous déli-vrerons la pa-

f toi se réveille et s'émeut! ———— *p* Nous déli-vrerons la pa-

cre - *scen* - *do.*
-tri - e! Nous déli-vrerons la pa-tri - e! Nous dé-

cre - *scen* - *do.*
-tri - e! Nous déli-vrerons la pa-tri - e! Nous dé-

cre - *scen* - *do.*
-tri - e! Nous déli-vrerons la pa-tri - e! Nous dé-

f -li-vrerons la pa-tri - e! Dieu le veut! Dieu le

f -li-vrerons la pa-tri - e! Dieu le veut! Dieu le

f li-vrerons la pa-tri - e! Dieu le veut! Dieu le

veut! *p* Cri sa - cré qui fai -

veut! *p* Cri sa - cré qui fai -

veut! *p* Cri sa - cré qui fai -

dim. *p*

Ped.

- sais fris - sonner l'o - ri - flam - me Sur le che - min du

- sais fris - sonner l'o - ri - flam - me Sur le che - min du

- sais fris - sonner l'o - ri - flam - me Sur le che - min du

Christ que nous al - lions ven - ger, Ar - me nos

Christ que nous al - lions ven - ger, Ar - me nos

Christ que nous al - lions ven - ger, Ar - me nos

cre - scen - do - molto.

cœurs — et les en flam - me, Ar - me nos cœurs — et les en -

cre - scen - do - molto.

cœurs — et les en flam - me, Ar - me nos cœurs — et les en -

cre - scen - do - molto.

cœurs — et les en flam - me, Ar - me nos cœurs — et les en -

ff

flam - - me Pour la hai - - ne de l'é - tran -

ff

flam - - me Pour la hai - - ne de l'é - tran -

ff

flam - - me Pour la hai - - ne de l'é - tran -

- ger! Pour la hai - - ne de l'é - tran -

- ger! Pour la hai - - ne de l'é - tran -

- ger! Pour la hai - - ne de l'é - tran -

ger! Ar - me nos cœurs et l'es en -

ger! Ar - me nos cœurs et l'es en -

ger! Ar - me nos cœurs et l'es en -

p flam - me Pour la hai - ne de l'étran - ger! *f* Dieu le

p flam - me Pour la hai - ne de l'étran - ger! *f* Dieu le

p flam - me Pour la hai - ne de l'étran - ger! *f* Dieu le

p

Ped

veut! Dieu le veut! Dieu le veut! Dieu le

veut! Dieu le veut! Dieu le veut! Dieu le

veut! Dieu le veut! Dieu le veut! Dieu le

f

ff veut! Dieu le veut! Oui, —

ff veut! Dieu le veut! Oui, —

ff veut! Dieu le veut! Oui, —

8

ff

Ped.

tous pour la Fran - ce Nous combattons à tes cô - tés! Dieu le

tous pour la Fran - ce Nous combattons à tes cô - tés! Dieu le

tous pour la Fran - ce Nous combattons à tes cô - tés! Dieu le

veut! tu rends l'es-pé - ran - ce A ces cœurs qu'elle a_vait quit - *dim.*

veut! tu rends l'es-pé - ran - ce A ces cœurs qu'elle a_vait quit - *dim.*

veut! tu rends l'es-pé - ran - ce A ces cœurs qu'elle a_vait quit - *dim.*

dim.

Ped.

p *f*
 - tés! Dieu le veut! — la Fran - ce meur - tri - e Par

p *f*
 - tés! Dieu le veut! — la Fran - ce meur - tri - e Par

p *f*
 - tés! Dieu le veut! — la Fran - ce meur - tri - e Par

Ped. \oplus

p
 toi se réveille et s'é - meut! — Nous dé - li - vrerons la pa -

p
 toi se réveille et s'é - meut! — Nous dé - li - vrerons la pa -

p
 toi se réveille et s'é - meut! — Nous dé - li - vrerons la pa -

f
 - tri - el Nous dé - li - vrerons la pa - tri - el Nous dé -

f
 - tri - el! Nous dé - li - vrerons la pa - tri - el Nous dé -

f
 - tri - el! Nous dé - li - vrerons la pa - tri - el! Nous dé -

f
 - tri - el! Nous dé - li - vrerons la pa - tri - el! Nous dé -

- li - vrerons la pa - tri - e! Dieu le veut! Dieu le
 - li - vrerons la pa - tri - e! Dieu le veut! Dieu le
 - li - vrerons la pa - tri - e! Dieu le veut! Dieu le

ff
 veut! Nous dé - li - vrerons la pa - tri - e! Nous dé
 veut! *ff* Nous dé - li - vrerons la pa - tri - e! Nous dé
 veut! *ff* Nous dé - li - vrerons la pa - tri - e! Nous dé

Ped. ⊕ Ped. ⊕

- li - vrerons la pa - tri - e! Dieu le veut! —
 - li - vrerons la pa - tri - e! Dieu le veut! —
 - li - vrerons la pa - tri - e! Dieu le veut! —

Ped. ⊕ Ped. ⊕

Dieu le veut!

Dieu le veut!

Dieu le veut!

ff

Ped.

Ped.

Ped.

Ped.

Ped.

ACTE III.

N^o 9.

CHŒUR DE SOLDATS, COUPLETS ET RONDE.

Allegretto. (♩ = 88)

PERRINE.

MAITRE JEAN.

DESSUS.

TÉNORS.

BASSES.

Allegretto. (♩ = 88)

PIANO.

cre - scen - do.

Ténors.

f

Demain la ba - tail - le,

Basses.

f

Demain la ba - tail - le,

*p**f*

Au - jour d'hui le vin! Demain la ba - tail - le,

*p**f*

Au - jour d'hui le vin! Demain la ba - tail - le,

*p**f*

Au - jour d'hui le vin! Frap - per d'es - toc et de

*p**f*

Au - jour d'hui le vin! Frap - per d'es - toc et de

tail - le! Frap - per d'ès - toc et de tail - le, Et boire en pre - nant la
 tai - le! Frap - per d'ès - toc et de tail - le, Et boire en pre - nant la

p

tail - le D'un minois di - vin Tout le reste est vain! Demain la ba -
 tail - le D'un minois di - vin Tout le reste est vain! Demain la ba -

f

- tail - - le, Demain la ba - tail - - le,
 - tail - - le, Demain la ba - tail - - le,

f

Ped

ff
 Au - jour'hui le vin!
 Au - jour'hui le vin!

The first system consists of two vocal staves (treble and bass clef) and a piano accompaniment (grand staff). The vocal lines are marked *ff* and contain the lyrics "Au - jour'hui le vin!". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

MAITRE JEAN (à Perrine)

Viens ça, bel - le blon - de, Et
 chante aux An - glais, — Pour mè - ner la ron - de, Tes joy -

The second system includes a vocal line (bass clef) and piano accompaniment (grand staff). The vocal line has the lyrics "Viens ça, bel - le blon - de, Et chante aux An - glais, — Pour mè - ner la ron - de, Tes joy -". The piano accompaniment is marked *p* and features a complex rhythmic texture with many sixteenth notes.

- eux cou - plets!

f
 Oui, oui, chan - te - nous les! Oui,
 Oui, oui, chan - te - nous les! Oui,

The third system features two vocal staves (treble and bass clef) and piano accompaniment (grand staff). The vocal lines are marked *f* and contain the lyrics "Oui, oui, chan - te - nous les! Oui,". The piano accompaniment is marked *f* and includes a *do.* marking in the bass line.

oui, chan-te-nous les!

oui, chan-te-nous les!

Ped.

Allegretto. (♩ = 96)

PERRINE.

Allegretto.

Ren -

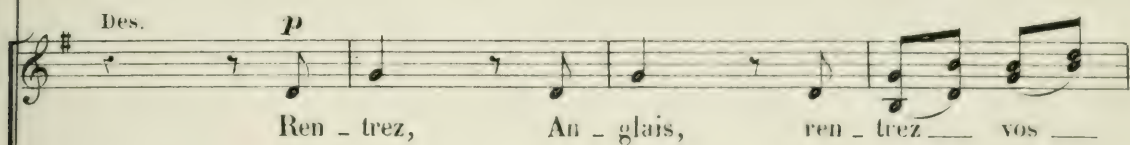
- trez, An - glais, ren - trez vos

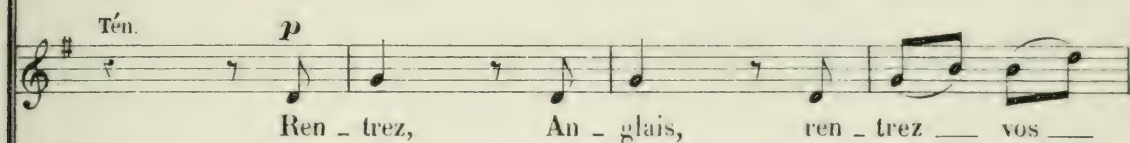
cor - nes! Car, ja-mais, ja - mais, ja-mais n'au - rez beau gi -

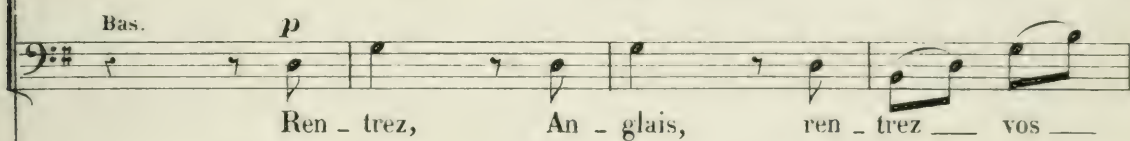
cresc. *f* *dim.*


cresc. *f* *dim.*

p
P. 
_ bier! _____

Des. *p*

Ren - trez, An - glais, ren - trez vos _____

Tén. *p*

Ren - trez, An - glais, ren - trez vos _____

Bas. *p*

Ren - trez, An - glais, ren - trez vos _____

p


cre - - scen - - do f dim.
cor - nes! Car ja - mais, ja - mais, ja - mais n'au - rez beau gi -

cre - - scen - - do f dim.
cor - nes! Car ja - mais, ja - mais, ja - mais n'au - rez beau gi -

cre - - scen - - do f dim.
cor - nes! Car ja - mais, ja - mais, ja - mais n'au - rez beau gi -

cresc - - f dim.


PER

En Fran - ce ne me - nez, En France ne me - nez vos

p
- bier!*p*
- bier!*p*
- bier!

P. sor - nes! E - tes ma - tés en l'é - chi - quier, ma - tés en l'é - chi -

P. - quier! ma - tés, ma - tés, Ê - tes ma - tés en l'échi - quier! —

Des. *p* Ren -

Tén. *p* Ren -

Bas. *p* Ren -

- trez, An - glais, ren - trez vos cor - nes!
 - trez, An - glais, ren - trez vos cor - nes!
 - trez, An - glais, ren - trez vos cor - nes!

cre - - scen - - do. *f* *dim.* *p*
 Car ja - mais, ja - mais, ja - mais n'au - rez beau gi - bier!
cre - - scen - - do. *f* *dim.* *p*
 Car ja - mais, ja - mais, ja - mais n'au - rez beau gi - bier!
cre - - scen - - do. *f* *dim.* *p*
 Car ja - mais, ja - mais, ja - mais n'au - rez beau gi - bier!

PER.
 Tôt donc em - me - nez vos li - cornes, vos li - cor - nes

f
 Ou n'ob-tien-drez point, n'obtiendrez point de quartier,

point de quar-tier, _____ point de quar-tier! _____

Des. *p*
 Ren -

Ten. *p*
 Ren -

Bas. *p*
 Ren -

dim. *p*

- trez, An - glais, ren - trez vos cor - nes!

- trez, An - glais, ren - trez vos cor - nes!

- trez, An - glais, ren - trez vos cor - nes!

cre - - scen - - do *f* *dim.* *p*

Car ja - mais, ja - mais, ja - mais n'au - rez beau gi - bier! Ren -

cre - - scen - - do *f* *dim.* *p*

Car ja - mais, ja - mais, ja - mais n'au - rez beau gi - bier! Ren -

cre - - scen - - do *f* *dim.* *p*

Car ja - mais, ja - mais, ja - mais n'au - rez beau gi - bier! Ren -

cresc. *f* *dim.* *p*

- trez, ren - trez vos cor - nes, ren - trez, ren - trez vos cor - nes!

- trez, ren - trez vos cor - nes, ren - trez, ren - trez vos cor - nes!

- trez, ren - trez vos cor - nes, ren - trez, ren - trez vos cor - nes!

f *p* *f*

cre - - scen - - do *ff*

Car ja - mais n'au - rez beau gi - bier! ja - mais!

cre - - scen - - do. *ff*

Car ja - mais n'au - rez beau gi - bier! ja - mais!

cre - - scen - - do *ff*

Car ja - mais n'au - rez beau gi - bier! ja - mais!

cre - - scen - - do *ff* *ff*

RONDE DANSÉE

The first system of musical notation for 'RONDE DANSÉE' consists of two staves, Treble and Bass clef. The key signature has one sharp (F#). The music begins with a double bar line and a repeat sign. The first two measures feature a treble staff with eighth-note chords and a bass staff with quarter-note chords, both marked with an accent (^). The following measures continue with similar rhythmic patterns.

The second system of musical notation continues the piece. It features two staves with Treble and Bass clefs. The treble staff contains eighth-note chords, while the bass staff contains quarter-note chords. The music maintains the same rhythmic and harmonic structure as the first system.

The third system of musical notation continues the piece. It features two staves with Treble and Bass clefs. The treble staff contains eighth-note chords, while the bass staff contains quarter-note chords. The music maintains the same rhythmic and harmonic structure as the first system.

The fourth system of musical notation continues the piece. It features two staves with Treble and Bass clefs. The treble staff contains eighth-note chords, while the bass staff contains quarter-note chords. The music maintains the same rhythmic and harmonic structure as the first system. The lyrics "cre - - scen - - do." are written below the bass staff, with a piano (*p*) dynamic marking above the first measure.

The fifth system of musical notation continues the piece. It features two staves with Treble and Bass clefs. The treble staff contains eighth-note chords, while the bass staff contains quarter-note chords. The music maintains the same rhythmic and harmonic structure as the first system. A forte (*f*) dynamic marking is present at the beginning of the system.

The sixth system of musical notation continues the piece. It features two staves with Treble and Bass clefs. The treble staff contains eighth-note chords, while the bass staff contains quarter-note chords. The music maintains the same rhythmic and harmonic structure as the first system. The system concludes with a double bar line and a repeat sign.

First system of musical notation, featuring a treble and bass staff with complex chordal textures and melodic lines.

Second system of musical notation, including a piano (*p*) dynamic marking and a slur over the bass staff.

Third system of musical notation, showing various accidentals and a slur over the bass staff.

Fourth system of musical notation, continuing the complex textures and melodic development.

Fifth system of musical notation, featuring the vocal line with lyrics "cre - - - seen - - - do." and a series of "Ped." markings with circled plus signs below the bass staff.

Sixth system of musical notation, including dynamic markings "mol - to.", "f", "dim.", and "p", and the vocal line with lyrics "cre -".

First system of a piano accompaniment. The right hand features a melodic line with eighth-note patterns. The left hand provides a harmonic accompaniment with chords and moving lines. Dynamics include *f* and *dim*. A *Ped.* marking is present below the first measure.

Second system of the piano accompaniment. The right hand continues with melodic patterns, and the left hand has a more active accompaniment. Dynamics include *ff*. Accents (^) are placed over notes in both hands.

Third system of the piano accompaniment. The right hand has a melodic line with some rests. The left hand continues with a steady accompaniment. Dynamics include *dim.* and *p*.

Fourth system of the piano accompaniment. The right hand has a melodic line with eighth-note patterns. The left hand provides a harmonic accompaniment with chords.

Fifth system of the piano accompaniment. The right hand has a melodic line with eighth-note patterns. The left hand provides a harmonic accompaniment with chords.

Sixth system of the piano accompaniment. The right hand has a melodic line with eighth-note patterns. The left hand provides a harmonic accompaniment with chords. Dynamics include *f*. *Ped.* markings are present below the first and last measures.

First system of a piano score. It consists of two staves: a treble staff and a bass staff. The treble staff contains a melodic line with eighth and sixteenth notes, often beamed together. The bass staff provides a harmonic accompaniment with chords and moving lines. Pedal markings are present: "Ped." with a plus sign in the first measure, and "Ped." with a minus sign in the second and third measures.

Second system of the piano score. Similar to the first, it features a treble and bass staff. The treble staff continues the melodic development. Pedal markings include "Ped." with a plus sign in the first measure, and "Ped." with a minus sign in the second, third, and fourth measures.

Third system of the piano score. The treble staff shows a continuation of the melodic theme. Pedal markings include "Ped." with a plus sign in the first measure, and "Ped." with a minus sign in the second measure.

Fourth system of the piano score. The treble staff has a more active melodic line. The bass staff features a prominent descending scale-like passage. A dynamic marking of *ff* (fortissimo) is placed above the bass staff in the third measure. Accents (^) are placed over the final notes of the treble staff in the fourth measure.

Fifth system of the piano score. The treble staff continues with a melodic line. The bass staff has a more static accompaniment with sustained chords.

Sixth system of the piano score. The treble staff features a melodic line with some grace notes. The bass staff continues with a harmonic accompaniment.

(la danse s'interrompt)

Musical score for the first system, featuring a treble and bass clef with a piano accompaniment. The music consists of a series of eighth-note patterns in the treble clef and block chords in the bass clef.

PERRINE. Une flèche! MAITRE JEAN. Attendez, je fais le mort! Perrine, Glisse-moi seulement jusqu'à ma coulevrine!

Moderato.

Musical score for the second system, including dynamic markings like 'ff' and 'p'. The piano part features a series of chords in the right hand and a simple bass line in the left hand.

Les Anglais sortent-ils de leurs retranchements? MAITRE JEAN. (il met le feu à sa coulevrine)

PERRINE. Oui, deux ou trois! Tout beau, mignons!

Musical score for the third system, featuring a 'cresc. molto' marking. The piano part shows a gradual increase in volume and intensity in the right hand.

mes compliments!

MAITRE JEAN.

Musical score for the fourth system, showing a change in tempo and meter. The bass clef part has a 2/4 time signature and a series of eighth notes.

Reprenez le mouv! des Couplets.

Si de vos forts passez les

Musical score for the fifth system, including dynamic markings like 'ff' and 'p'. The piano part features a rhythmic accompaniment with eighth notes in both hands.

Musical score for the sixth system, starting with a vocal line for 'M. J.' in the bass clef. The piano part continues with a rhythmic accompaniment.

bor - - - nes,

Vous garde un tour de mon métier, Vous garde un

Musical score for the seventh system, including dynamic markings like 'f'. The piano part features a rhythmic accompaniment with eighth notes in both hands.

M. J.

tour de mon mé - tier, Vous garde un tour de mon mé - tier!

Des. *p* Ren -

Tén. *p* Ren -

Bas. *p* Ren -

di - mi - nu - en - do. *p*

- trez, An - glais, ren - trez vos cor - nes!

- trez, An - glais, ren - trez vos cor - nes!

- trez, An - glais, ren - trez vos cor - nes!

cre - scen - do *f* *dim.* *p*
 Car ja - mais, ja - mais, jamais n'au - rez beau gi - bier! Ren -
cre - sce *do* *f* *dim.* *p*
 Car ja - mais, ja - mais, jamais n'au - rez beau gi - bier! Ren -
cre - scen - do *f* *dim.* *p*
 Car ja - mais, ja - mais, jamais n'au - rez beau gi - bier! Ren -

- trez, rentrez vos cor - nes, Ren - trez rentrez vos cor - nes!
 - trez, rentrez vos cor - nes, Ren - trez rentrez vos cor - nes!
 - trez, rentrez vos cor - nes, Ren - trez rentrez vos cor - nes!

cre *- scen - do* *f*
 Car ja - mais n'au - rez beau gi - bier, ja - mais!
cre - scen - do *f*
 Car ja - mais n'au - rez beau gi - bier, ja - mais!
cre - scen - do *f*
 Car ja - mais n'au - rez beau gi - bier, ja - mais!

FINAL - PRIÈRE.

JEANNE. — D' Aulon! mon étendard!

LOYS. — Elle prie! RICHARD. — A genoux!

Moderato maestoso. (♩=66)

(♩=76)

DESSUS.

TÉNORS.

BASSES.

Moderato maestoso. (♩=66)

(♩=76)

JEANNE. Dieu de miséricorde,

PIANO.

Viens, esprit créateur! Descends du Ciel! accorde Le secours de ta grâce aux cœurs créés par

toi!.. qu'ils vivent dans ta foi!

Donne leur ton amour! verse leur ta lumière!

Ceux qui souffrent seront guéris par la prière; Et, si de leur souffrance

ils ne peuvent guérir, Apprends-leur à souffrir! Défends-les! garde-les

Piano accompaniment for the first system, featuring a grand staff with treble and bass clefs. The music consists of chords and single notes, primarily in the right hand, with some bass line support.

sous ta main paternelle! Et, quand viendra la mort, dans la vie éternelle,

Piano accompaniment for the second system, continuing the musical texture with chords and melodic fragments in both hands.

Des. *p*
 Dieu de misé-ri - cor - de,
 Tén. *p*
 Dieu de misé-ri - cor - de,
 Bas. *p*
 Dieu de misé-ri - cor - de,
 Seigneur Dieu, reçois-les!
 Dieu de misé-ri - cor - de,

Vocal and piano accompaniment for the third system. It includes three vocal staves (Soprano, Tenor, Bass) and a grand staff for piano accompaniment. The lyrics are: "Seigneur Dieu, reçois-les!" and "Dieu de misé-ri - cor - de,". The piano part features a prominent bass line and chords.

p
 Dieu de mi-séri - cor - de, Viens! esprit créa - teur, — Des_cends du
 Dieu de mi-séri - cor - de, Viens! esprit créa - teur, — Des_cends du
 Dieu de mi-séri - cor - de, Viens! esprit créa - teur, — Des_cends du

Vocal and piano accompaniment for the fourth system. It includes three vocal staves and a grand staff for piano accompaniment. The lyrics are: "Dieu de mi-séri - cor - de, Viens! esprit créa - teur, — Des_cends du". The piano part continues with a steady bass line and chords.

p

Ciel ac - corde Le secours de ta grâ - ce aux cœurs créés par

p

Ciel ac - corde Le secours de ta grâ - ce aux cœurs créés par

p

Ciel ac - corde Le secours de ta grâ - ce aux cœurs créés par

cresc.

toil — Qu'ils vivent dans ta foi! Qu'ils vivent dans ta foi! — Donne

cresc.

toil — Qu'ils vivent dans ta foi! Qu'ils vivent dans ta foi! — Donne

cresc.

toil — Qu'ils vivent dans ta foi! Qu'ils vivent dans ta foi! — Donne

cresc.

cresc. f

leur ton a - mour, — verse leur ta lu - miè - re! Ceux qui souffrent se -

cresc. f

leur ton a - mour, — verse leur ta lu - miè - re! Ceux qui souffrent se -

cresc. f

leur ton a - mour, — verse leur ta lu - miè - re! Ceux qui souffrent se -

cresc. f

cresc.

-ront guéris par la pri - è - re; Et, si de leur souf_

cresc.

-ront guéris par la pri - è - re; Et, si de leur souf_

cresc.

-ront guéris par la pri - è - re; Et, si de leur souf_

cresc. *dim.*

p *cresc.* *p*

- fran - ce ils ne peu - vent gué - rir, Apprends leur à souf_

p *cresc.* *p*

- fran - ce ils ne peu - vent gué - rir, Apprends leur à souf_

p *cresc.* *p*

- fran - ce ils ne peu - vent gué - rir, Apprends leur à souf_

p *cresc.* *dim.* *p*

cresc. *p* *f*

- frir, Apprends leur à souf - frir! Défends - les, garde -

cresc. *p* *f*

- frir, Apprends leur à souf - frir! Défends - les, garde -

cresc. *p* *f*

- frir, Apprends leur à souf - frir! Défends - les, garde -

p *cresc.* *f*

Ped. ⊕ Ped. ⊕

les — sous ta main — pa — ter — ne — le! Et, quand viendra la

les — sous ta main — pa — ter — ne — le! Et, quand viendra la

les — sous ta main — pa — ter — ne — le! Et, quand viendra la

mort, — et, quand viendra la mort, — dans la vie é — ter —

mort, — et, quand viendra la mort, — dans la vie é — ter —

mort, — et, quand viendra la mort, — dans la vie é — ter —

nel — le, Sei — gneur Dieu, re — çois les! — dans la vie é — ter —

nel — le, Sei — gneur Dieu, re — çois les! — dans la vie é — ter —

nel — le, Sei — gneur Dieu, re — çois les! — dans la vie é — ter —

16

f *dim.* *p* *pp*

nel le, Seigneur Dieu, Sei gneur Dieu, re cois

f *dim.* *p* *pp*

nel le, Seigneur Dieu, Sei gneur Dieu, re cois

f *dim.* *p* *pp*

nel le, Seigneur Dieu, Sei gneur Dieu, re cois

f *dim.* *p* Ped.

les! *ff* Aux anglais!

les! *ff* Aux anglais!

les! JEANNE Maintenant les Anglais sont à vous *ff* Aux anglais!

les! *ff* Aux anglais!

ff *crise.* *ff* Ped.

Fin du 3^e Acte.

ACTE IV.
1^{er} TABLEAU.
N^o 11.
CHŒUR.

Moderato (♩ = 92)

1^{ers} DESSUS.

2^{es} DESSUS.

PIANO.

p

sempre p

Ped. ⊕ Ped. ⊕ Ped. ⊕ Ped. ⊕ Ped. ⊕

Ped. ⊕ Ped. ⊕ Ped. ⊕ Ped. ⊕ Ped. ⊕ Ped. ⊕

eres - cen - do.

dim. p

8

p dim.

8

1^{re} DESSUS.

p

Sans ver - ser le sang et le prend les

p

vil - les! On voit les oi -

p

Le mou - rant renaît à son doux re-gard!

seaux à sa voix do - ci - les Descen - dre des cieux sur son éten

dard! Les an - ges pour
D'un mot el - le sait cap - ti - ver les â - mes!

el - le ont des chants d'a - mour!
El - le prend les

dans des plus gran - des da - mes, Et comme u - ne

pp très doux.

C'est l'an - ge de Dieu lui mê -

p rei - ne en fait à son tour! *pp* C'est l'an - ge de Dieu lui mê -

The first system of the musical score consists of three staves. The top staff is a vocal line in G major, starting with a whole rest followed by a melodic phrase. The second staff is another vocal line, beginning with a half note 'rei' and continuing with a melodic line. The piano accompaniment is shown on the bottom two staves, with the right hand playing a rhythmic pattern of eighth notes and the left hand providing harmonic support with chords and single notes.

- me; Elle appor - te le Saint Chrême; Elle vient sécher nos pleurs; Sa bou - che

- me; Elle appor - te le Saint Chrême; Elle vient sécher nos pleurs; Sa bou - che

The second system continues the vocal and piano parts. The vocal lines are on the top two staves, with the lyrics '- me; Elle appor - te le Saint Chrême; Elle vient sécher nos pleurs; Sa bou - che' repeated. The piano accompaniment on the bottom two staves features a more active right hand with sixteenth-note patterns and a steady left hand.

cre - *scen* - *do.* *p dim.*

rend des o - ra - cles, El - le ré - pand les mi - racles; Comme Dieu répand les

cre - *scen* - *do* *p dim*

rend des o - ra - cles, El - le ré - pand les mi - racles; Comme Dieu répand les

cre - *scen* - *do.* *dim.*

The third system concludes the page with the lyrics 'rend des o - ra - cles, El - le ré - pand les mi - racles; Comme Dieu répand les' repeated. The vocal lines on the top two staves include dynamic markings like *cre*, *scen*, *do.*, *p dim.*, and *dim.*. The piano accompaniment on the bottom two staves features a melodic line in the right hand and a bass line in the left hand, with a *dim.* marking at the end.

p fleurs! El - le ré - pand les mi - ra - cles, Com - me Dieu ré - *cresc.* *dim.*

p fleurs! El - le ré - pand les mi - ra - cles, Com - me Dieu ré - *cresc.* *dim.*

p *cresc.* *dim.*

Ped. \oplus

p *pp* -pand les fleurs! C'est el - -

p *pp* -pand les fleurs! C'est el - -

p *pp*

-le!

p C'est el - - le!

REPRISE du CHŒUR

RÉP: Ce n'est pas un miracle il vivait,

1^{er} DRESSUS. *p* C'est l'an-

2^e DRESSUS. *p* C'est l'an-

Mod^{to} (♩ = 92)

PIANO. *p*

-ge de Dieu lui mê - me Elle apporte le saint Chrême; Elle vient sécher nos

-ge de Dieu lui mê - me Elle apporte le saint Chrême; Elle vient sécher nos

cre - - scen - do.

pleurs; Sa bou - che rend des o - ra - cles; El - le ré - pand les mi -

cre - - scen - do.

pleurs; Sa bou - che rend des o - ra - cles; El - le ré - pand les mi -

cre - - scen - do.

dim. *p*

_racles, Comme Dieu répand les fleurs! Et le répand les mi - ra - cles,

dim. *p*

_racles, Comme Dieu répand les fleurs! Et le répand les mi - ra - cles,

cresc.

dim. *p*

Ped. ⊕

cresc. *dim.* *p*

Com - me Dieu ré - pand les fleurs! —

cresc. *dim.* *p*

Com - me Dieu ré - pand les fleurs! —

cresc. *dim.* *p* *pp*

No 11^{ter}

FANFARE

RÉP: Le roi décidera

Maestoso

PIANO

p

Ped. ⊕ Ped. ⊕

2^{me} TABLEAU

N^o 12

MARCHE du SACRE

Maestoso (♩ = 100)

PIANO

Ped.

cres

cen

do.

ff

24

sempre ff

Ped.

Ped.

First system of musical notation. The treble staff contains chords and triplets. The bass staff contains chords and triplets. Pedal markings are present below the bass staff.

Second system of musical notation. The treble staff contains chords and triplets. The bass staff contains chords and triplets. Pedal markings are present below the bass staff.

Third system of musical notation. The treble staff contains chords and triplets. The bass staff contains chords and triplets. Pedal markings are present below the bass staff.

Fourth system of musical notation. The treble staff contains chords and triplets. The bass staff contains chords and triplets. Pedal markings are present below the bass staff.

Fifth system of musical notation. The treble staff contains chords and triplets. The bass staff contains chords and triplets. Pedal markings are present below the bass staff.

Sixth system of musical notation. The treble staff contains chords and triplets. The bass staff contains chords and triplets. Pedal markings are present below the bass staff.

First system of musical notation. The right hand features a melodic line with triplets and slurs. The left hand provides harmonic support with chords and triplets. Pedal markings are present: "Ped." with a circled cross symbol and a circled cross with a plus sign.

Second system of musical notation. The right hand continues with melodic patterns, including triplets and slurs. The left hand features a steady accompaniment with triplets. Pedal markings include "Ped." with a circled cross symbol and "Ped." with a circled cross and plus sign.

Third system of musical notation. The right hand has a more active melodic line with triplets and slurs. The left hand has a more complex accompaniment with triplets and slurs. Pedal markings include "Ped." with a circled cross symbol and a circled cross with a plus sign.

Fourth system of musical notation. The right hand has a melodic line with slurs and a dynamic marking of *p*. The left hand has a steady accompaniment with slurs. Pedal markings include "Ped." with a circled cross symbol.

Fifth system of musical notation. The right hand has a melodic line with slurs. The left hand has a steady accompaniment with slurs.

Sixth system of musical notation. The right hand has a melodic line with slurs. The left hand has a steady accompaniment with slurs.

First system of the musical score. The right hand features a melodic line with triplets and a fermata. The left hand has a bass line with triplets and a fermata. Dynamics include *ff*. Pedal markings are present below the bass line.

Second system of the musical score. The right hand continues with triplets and a fermata. The left hand has a bass line with triplets and a fermata. Pedal markings are present below the bass line.

Third system of the musical score. The right hand features a melodic line with triplets and a fermata. The left hand has a bass line with triplets and a fermata. Pedal markings are present below the bass line.

Fourth system of the musical score. The right hand features a melodic line with triplets and a fermata. The left hand has a bass line with triplets and a fermata. Pedal markings are present below the bass line.

Fifth system of the musical score. The right hand features a melodic line with triplets and a fermata. The left hand has a bass line with triplets and a fermata. Pedal markings are present below the bass line.

Sixth system of the musical score. The right hand features a melodic line with triplets and a fermata. The left hand has a bass line with triplets and a fermata. Dynamics include *rit.* and *fff*. Pedal markings are present below the bass line.

REPRISE de la MARCHÉ et CHŒUR.

Maestro (♩ = 100)

RÉP: Priez pour moi!—Noëll

1^{rs} et 2^{es}
DESSUS

First vocal staff (Soprano and Alto) with lyrics: No_ëll! No_ëll! No_

TENORS

Second vocal staff (Tenors) with lyrics: No_ëll! No_ëll! No_

BASSES

Third vocal staff (Basses) with lyrics: No_ëll! No_ëll! No_

Maestro (♩ = 100)

PIANO

Piano accompaniment for the first system, featuring triplets and dynamic markings like *ff* and *Ped.*

Fourth vocal staff with lyrics: -ëll! No_ëll! Que la terre et que le ciel Re_ten_

Fifth vocal staff with lyrics: -ëll! No_ëll! Que la terre et que le ciel Re_ten_

Sixth vocal staff with lyrics: -ëll! No_ëll! Que la terre et que le ciel Re_ten_

Piano accompaniment for the second system, including dynamic markings like *Ped.* and *ff*.

_tis - sent des lou - an - ges, des lou - an - ges de l'Eter - nell! No -
 _tis - sent des lou - an - ges, des lou - an - ges de l'Eter - nell! No -
 _tis - sent des lou - an - ges, des lou - an - ges de l'Eter - nell! No -

Ped. Ped. Ped.

_ell! No - ell! Que la terre et que le ciel - Reten -
 _ell! No - ell! Que la terre et que le ciel - Reten -
 _ell! No - ell! Que la terre et que le ciel - Reten -

Ped. Ped.

_tis - sent des lou - an - ges, des lou - an - ges de l'Eter - nell! Sur le
 _tis - sent des lou - an - ges, des lou - an - ges de l'Eter - nell! Sur le
 _tis - sent des lou - an - ges, des lou - an - ges de l'Eter - nell! Sur le

Ped. Ped.

trône et sur l'au - tel, Sur le trône et sur l'au -
 trône et sur l'au - tel, Sur le trône et sur l'au -
 trône et sur l'au - tel, Sur le trône et sur l'au -

Ped. ⊖ Ped. ⊕ Ped. ⊖ Ped. ⊕

- tel Des - cen - dez, sain - tes pha - lan - ges,
 - tel Des - cen - dez, sain - tes pha - lan - ges,
 - tel Des - cen - dez, sain - tes pha - lan - ges,

Ped. ⊖ Ped. ⊕ Ped. ⊖ Ped. ⊕

Chœur im - mor - tel! No - ël! No -
 Chœur im - mor - tel! No - ël! No -
 Chœur im - mor - tel! No - ël! No -

Ped. ⊖ Ped. ⊕

_él! Saint Mi - chel!

Ped.

saint Rapha.el! Répon_

Ped.

_dez, prin - ces des an - ges, Répon - dez a no - tre ap -

Ped.

- pell No - el! No - el!

- pell No - el! No - el!

- pell No - el! No - el!

Ped. ⊕ Ped ⊕ Ped ⊕

Dieu clé - ment! Dieu pa - ter - nell!

Dieu clé - ment! Dieu pa - ter - nell!

Dieu clé - ment! Dieu pa - ter - nell!

Ped. ⊕ Ped ⊕

A tes enfants que tu ven - ges, A tes en - fants ou -

A tes enfants que tu ven - ges, A tes en - fants ou -

A tes enfants que tu ven - ges, A tes en - fants ou -

3 3 3 3 3 3 3 3 3 3 3 3

vre le Ciel No-ël No-ël

vre le Ciel No-ël No-ël

vre le Ciel No-ël No-ël

Ped. Ped.

12. 6. 12. 12. 3

Ped. Ped.

Ped. 3 Ped.

Adagio.

rit. *fff*

Ped.

ACTE V

1^{er} TABLEAU

(LA PRISON)

N^o 15

CHŒUR de SOLDATS

Allegretto (♩ = 92)

Les 2 SAINTES

TENORS

BASSES

PIANO

Allegretto (♩ = 92)

f

dim.

p

J'ai bonne es - pé - ran - ce, Mon dé gagnaera, Mon dé gagnaera!

p

J'ai bonne es - pé - ran - ce, Mon dé gagnaera, Mon dé gagnaera!

p

j'ai bonne es - pé - ran - ce, Mon dé gagnaera, Mon dé gagnaera!

j'ai bonne es - pé - ran - ce, Mon dé gagnaera, Mon dé gagnaera!

C'est l'ar_gent de Fran-ce Qui paî - ra, — Qui paî - ra! — C'est

C'est l'ar_gent de Fran-ce Qui paî - ra, — Qui paî - ra! —

l'ar_gent de Fran-ce Qui paî - ra, Qui paî - ra! —

C'est l'ar_gent de Fran-ce Qui paî - ra, Qui paî - ra! —

J'ai bon-ne es_pé - ran - ce, j'ai bon-ne es_pé - ran - ce,

J'ai bon-ne es_pé - ran - ce, j'ai bon-ne es_pé - ran - ce,

Ped. ⊕ Ped. ⊕

C'est l'ar-gent de Fran-ce Qui paî - ra, Qui paî - ra!

C'est l'ar-gent de Fran-ce Qui paî - ra, Qui paî - ra!

(on roule les dés)

1^{er} Soldat.

f Six!

(on roule les dés)

Tous *f* Vic-toi - - - re!

2^e Soldat. *f* Trois!

Tous Mordieu!

f Temps d'arrêt court.

Ver_sons nous à boi - re!

Ver_sons nous à boi - re!

dim.

p

Detailed description: This system contains the first two lines of music. The top two staves are vocal lines in G major (one sharp) with lyrics 'Ver_sons nous à boi - re!'. The piano accompaniment consists of two staves. The left hand plays a rhythmic pattern of eighth notes, and the right hand plays chords. A 'dim.' (diminuendo) marking is placed over the first two measures of the piano part, and a 'p' (piano) marking is placed over the first measure of the vocal lines.

Ver_sons nous à boi - re, Ver_sons nous à boire Et doublons l'en -

Ver_sons nous à boi - re, Ver_sons nous à boire Et doublons l'en -

Detailed description: This system contains the second and third lines of music. The vocal lines continue with the lyrics 'Ver_sons nous à boi - re, Ver_sons nous à boire Et doublons l'en -'. The piano accompaniment continues with the same rhythmic pattern. The system concludes with a fermata over the final chord.

-jeu, Et doublons l'en - jeu!

-jeu, Et doublons l'en - jeu!

p

Detailed description: This system contains the final two lines of music. The vocal lines conclude with the lyrics '-jeu, Et doublons l'en - jeu!'. The piano accompaniment features a triplet of eighth notes in the right hand, marked with a '3' above the notes, and a 'p' (piano) marking below the first measure of the piano part.

Ped.

Mod^{to} (♩ = 80)

LES DEUX SAINTES.

Mod^{to} (♩ = 80)

Jeanne, reprends cou - ra - ge! Ne desespé - re

- te - nez. *pp* una corda.

Ped. ⊕ Ped. ⊕ Ped. ⊕ Ped. ⊕ Ped. ⊕ Ped. ⊕

pas! Sous la honte et l'ou - tra - ge, Va! nous soutien -

Ped. ⊕ Ped. ⊕ Ped. ⊕ Ped. ⊕ Ped. ⊕ Ped. ⊕ Ped. ⊕ Ped.

- dons tes pas! Va! val ne desespé - re pas!

Votez la *pp* Ped

Ped. ⊕ Ped. ⊕ Ped. ⊕ Ped. ⊕ Ped. ⊕ Ped. ⊕ Ped. ⊕

All^{to} (♩ = 92)

1^{er} Soldat.

All^{to} (♩ = 92)
(on roule les dés)

Cinq!

p *crusc.*

(on roule les dés)

Piano introduction for the piece. The music is in 3/4 time and features a melody in the right hand and a bass line in the left hand. The piece begins with a forte (*f*) dynamic, followed by a piano (*p*) section, and then a crescendo (*cresc.*) section. A pedal point is indicated by a circled cross symbol (⊕) under the word "Ped.".

TOUS. *f*
Vic - toi - re!

2^d soldat. *f*
Deux!

TOUS. *f*
Mordieu!

Piano accompaniment for the first vocal entry. The music is in 3/4 time and features a melody in the right hand and a bass line in the left hand. The piece begins with a forte (*f*) dynamic, followed by a piano (*p*) section, and then a diminuendo (*dim.*) section. A pedal point is indicated by a circled cross symbol (⊕) under the word "Ped.".

p
Versons nous à boi - re! Versons nous à

p
Versons nous à boi - re! Versons nous à

Piano accompaniment for the second vocal entry. The music is in 3/4 time and features a melody in the right hand and a bass line in the left hand. The piece begins with a piano (*p*) dynamic, followed by a piano (*p*) section, and then a piano (*p*) section. A pedal point is indicated by a circled cross symbol (⊕) under the word "Ped.".

boi - re, Versons nous à boire, Et doublons l'en - jeu! Et doublons l'en -

boi - re, Versons nous à boire, Et doublons l'en - jeu! Et doublons l'en -

Piano accompaniment for the final vocal entry. The music is in 3/4 time and features a melody in the right hand and a bass line in the left hand. The piece begins with a piano (*p*) dynamic, followed by a piano (*p*) section, and then a piano (*p*) section. A pedal point is indicated by a circled cross symbol (⊕) under the word "Ped.".

-jeu!

-jeu!

retenez.

LES DEUX SAINTES. **Mod^{to}** (♩ = 80)

Mod^{to} (♩ = 80)

Voi - ci, pour faire trê - ve A tes longues dou.

pp

Ped. ⊕ Ped. ⊕

le S. - leurs, - Le pa - ys que ton rê - ve Ap - pelle avec des pleurs! Voi -

Ped. ⊕ Ped. ⊕ Ped. ⊕ Ped. ⊕ Ped. ⊕

le S. - ci, chargé d'of - fran - des Et pa - ré de guir - lan - des, Le beau

les
S.

mai tout en fleurs! Le beau mai tout en fleurs! Le beau

Ped. ⊕

les
S.

rit. **All^{to}** (♩ = 92) *dim.*

mai tout en fleurs!

All^{to} (♩ = 92)

rit. Otez la *petite* Ped. **f** *dim.*

Ped. ⊕ Ped. ⊕

les
S.

p

J'ai bonne es - pé - ran - ce, Mon dé gagna, Mon

p

J'ai bonne es - pé - ran - ce, Mon dé gagna, Mon

p

Ped. ⊕

dé gagera! J'ai bonne es - pé - ran - ce, Mon dé gagera, Mon
 dé gagera! J'ai bonne es - pé - ran - ce, Mon dé gagera, Mon

dé gagera! C'est l'argent de France Qui paî - ra, Qui paî - ra! C'est
 dé gagera! C'est l'argent de France Qui paî - ra, Qui paî - ra!

l'argent de France Qui paî - ra, Qui paî - ra!
 C'est l'argent de France Qui paî - ra, Qui paî - ra!

f
 Ped

1^{er} Soldat.

Deux!

(on roule les dés)

Musical score for the first system. It consists of a vocal line and a piano accompaniment. The piano part starts with a dynamic marking of *p* and includes a *cresc.* (crescendo) section that leads to a *f* (forte) section. A *Ped.* (pedal) symbol is located at the end of the piano part.

Tous.

2^d Soldat.

Vic.

As!

(on roule les dés)

Musical score for the second system. It consists of a vocal line and a piano accompaniment. The piano part starts with a dynamic marking of *p* and includes a *cresc.* (crescendo) section that leads to a *f* (forte) section.

LES DEUX SAINTES.

Es - - père

- toi - re! vic - toi - - re!

Tous.

Mor - dieu! mor - dieu!

Musical score for the third system. It features two vocal lines and a piano accompaniment. The piano part has dynamic markings of *f* (forte) and *p* (piano). The vocal lines include the lyrics: "Es - - père", "- toi - re! vic - toi - - re!", and "Mor - dieu! mor - dieu!".

les S.

en Dieu! Jean

p Ver-sons nous à boire! Ver-sons nous à

p Ver-sons nous à boire! Ver-sons nous à

pp

les S.

-ne, Es - père en Dieu!

boi - re! Ver-sons nous à boi - re, Et vi - ve le jeu!

boi - re! Ver-sons nous à boi - re, Au diable le jeu!

Ped.

les S.

Es - père, es - père

Et vi - ve le jeu! Et vi - ve le jeu!

Au diable le jeu! Au diable le jeu!

cre - scen

1^{re} S.

do - - - - - *f*

en - - - - - Dieul - - - - - Es - - - - - père

do - - - - - *f*

vi - ve le - - - - - jeul! - - - - - Et vi - - - - -

do - - - - - *f*

Au dia - ble le - - - - - jeul! - - - - - Au dia - - - - -

Ped. ⊕ Ped.

1^{es} S.

en - - - - - Dieul

- ve, vi - - - - - ve le jeul

ble, au dia - - - - - ble le jeul

Ped. ⊕ Ped.

1^{es} S.

8

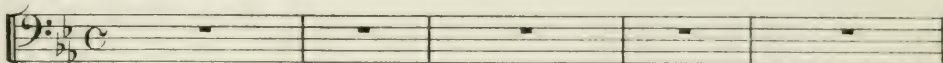
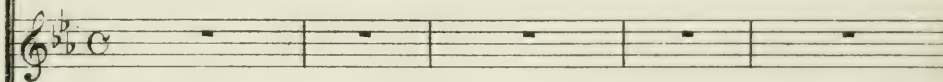
⊕

2^{me} TABLEAUN^o 14.

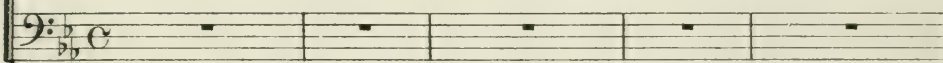
MARCHE FUNÈBRE.

CHŒUR DE MOINES. All^o moderato. (♩=100)

BASSES.

1^{ers} TÉNORS2^{ds} TÉNORS

BASSES.

All^o moderato.

PIANO.

- scen - - - do - - - mol

1^{ers} Tén.

2^{ds} Tén.

Bas.

La voi

- to - - - ff

1^{ers} Ténors.

La voilà! - - - la voilà! - - -

1^{ers} Ténors.

La voi - là! - - - la voilà! - - -

2^{ds} Ténors.

La voilà! - - - la voilà! - - -

- là!

la voilà! - - -

Ped.

1^{ers} Tén.

WARWICK. Pas de long préambule,
n'est-ce pas?

Lisez-nous
simplement la formule;

2^{ds} Tén.

Musical notation for the first two tenors. The first tenor part (1^{ers} Tén.) and the second tenor part (2^{ds} Tén.) both have a vocal line with a whole note rest followed by a fermata. The accompaniment consists of a piano part with a similar rhythmic pattern.

Musical notation for the piano accompaniment. It features a piano part with a dynamic marking of *pp* (pianissimo). The accompaniment includes chords and moving lines in both the right and left hands.

JEAN D'ESTIVET.

Je ne veux pas diner ici. Qu'avez-vous donc? Elle a reçu son Dieu saintement!

Musical notation for the piano accompaniment corresponding to Jean d'Estivet's lyrics. The piano part features a rhythmic accompaniment with chords and moving lines.

mais pardon!..

J'ai hâte comme vous que tout ceci finisse.

Musical notation for the piano accompaniment corresponding to the second set of lyrics. The piano part continues with a rhythmic accompaniment.

LOYSEUR.
Mylord!

WARWICK.
Eh! bien?

LOYSEUR.
C'est Jeanne! on la
mène au supplice!

WARWICK.
Après?

Musical notation for the piano accompaniment corresponding to the final set of lyrics. The piano part features a rhythmic accompaniment with chords and moving lines.

Ah! cet argent que vous m'avez donné, Il me brûle! WARWICK. LOYSELEUR. És-tu fou? non, non! je suis damné!

^{1^{er}} Tén. GORDON. Comme elle est pâle! BROWN. Allons!.. *p*

cresc.
el - - le! c'est el - - le! pla - - ce!

cresc.
el - - le! c'est el - - le! pla - - ce!

cresc.
el - - le! c'est el - - le! pla - - ce!

f

pla - - - ce!

f

pla - - - ce!

f

pla - - - ce!

ff

And.^{no} (♩=80)

p

Ped.

Ped. ⊕ Ped.

Les Moines.

O - ra - te pro e -

- à!

p mais très marqué.

First system of a piano score. The right hand features a complex texture with many beamed notes and chords, while the left hand plays a steady eighth-note accompaniment. A *cresc.* marking is present in the right hand.

Second system of the piano score. The right hand has a melodic line with a *dim.* marking, followed by a *p* dynamic marking. The left hand continues with eighth-note accompaniment.

Les Moines.

Third system, featuring a vocal line in the bass clef. The lyrics are "O - ra - te pro e - â!". The piano accompaniment includes a triplet in the right hand and a *Ped.* marking in the left hand.

Fourth system of the piano score. The right hand has a melodic line with a *p* dynamic marking. The left hand continues with eighth-note accompaniment.

Fifth system of the piano score. The right hand has a melodic line with a *p* dynamic marking. The left hand continues with eighth-note accompaniment.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of chords and melodic lines in both hands.

Second system of musical notation, including dynamic markings *cresc.*, *dim.*, and *p*. The notation shows a progression of chords and a melodic line in the bass.

Third system of musical notation, including dynamic markings *f* and *p*. The notation features complex chordal textures in both hands.

Fourth system of musical notation, including *Ped.* markings and a circled plus sign. The notation shows a series of chords with a steady bass line.

Les Moines.

Fifth system of musical notation, including the vocal line *O - ra* and piano accompaniment. The notation includes *Ped.* markings and a circled plus sign.

te pro e - al

sf *sf* *sf* *dim.* *p*

sempre p *pp*

Les Moines.

O - ra - te pro e - al

Ped

MÉLODRAME.

RÉP. Est-ce fait?... Toi, commence!

Adagio.

JEAN d'ESTIVET.

Se levant, un parchemin à la main. Au nom du Dieu clément, et comme c'est rai-

PIANO.

- son De préserver le corps chrétien de tout poison, Toi Jeanne, par devant tes juges légi-

- times, Pour schisme, idolâtrie et beaucoup d'autres

crimes, Admise à pénitence, et, malgré ton ser -

ment, Retombée, ô douleur! en ton aveugle -

ment, Nous l'avons déclarée hérétique et par : -

- jure, Et, de même qu'un membre atteint de pourri -

- ture Est arraché du corps, nous l'arrachons ain -

- si, Du pouvoir séculier implorant la mer -

- ci, Et le priant pour toi d'adoucir sa sen -

- tence, Si tu peux être encore admise à pénitence. JEANNE. O mes pauvres parents!

JEAN d'ESTIVET.

O ma mère! Vade in pace!

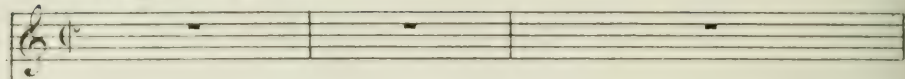
ppp una corda.
Ped.

N° 16.
FINAL.

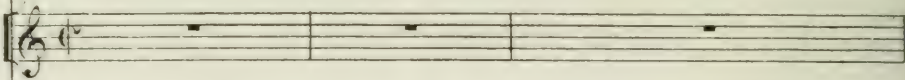
RÉP. C'est Dieu qui la vengel.

Allegro (♩ = 88).

LES DEUX SAINTES.

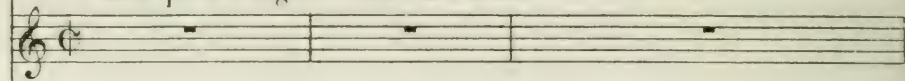


CHŒUR INVISIBLE.
DESSUS.

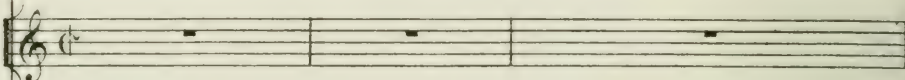


Mon père éloignez vous. Le feu!.

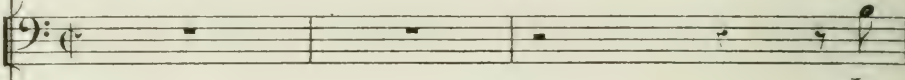
JEANNE.



LES SOLDATS
TÉNORS.

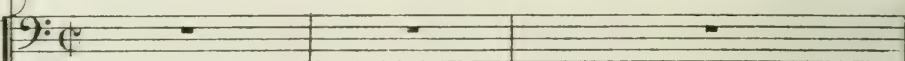


LES BOURGEOIS
1^{res} BASSES.



Le

LES MOINES
2^{es} BASSES.

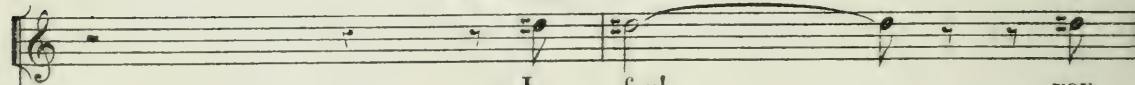


Allegro (♩ = 88).

PIANO.



Les Soldats.



Le feu! voy -

feu!



Ped.

ez il ex - pi - rel.

Sor - cie

Ped.

re! Les Bourgeois.

Mar - ty

cre

f Le feu! le

re!

scen do.

Ped.

feu!

f Le feu!

f

Ped.

CHŒUR INVISIBLE.

Jean - ne! Jean - ne!

sempre f

Les Bourgeois.

O for - fait!

Ped.

Les Soldats.

Dieu te dam - ne!

Ped.

CHŒUR INVISIBLE.

Les Bourgeois. Jean - ne!

O jus - te Dieu!

Ped.

Les Soldats.

fil - le de Dieu! Le feu! le

Ped.

feu!

pp

Ped.

JEANNE.

Ah! le paradis s'ouvre! arrière, lâches craintes!

Je comprends maintenant les promesses des saintes!

CHŒUR INVISIBLE.

C'est Dieu qui me délivre! ah! Jésus Maria!

Jé - sus Ma - ri -

Les Bourgeois.

Jé - sus Ma - ri -

Les Soldats.

3

f Va, fil - le d'en - fer!

ff

Ped.

val:

dim.

Les Moines.

O - - - ra - - -

pp

- te pro e - - -

- à!

Va! je se - rai vers toi!

Ped. Ped.

les S. Va! fil - le de

Ped.

les S. Dieu!

Ped. Ped.

les S. Va! Val- je se - rai vers

1^{rs} et 2^{ds} Dessus. CHŒUR INVISIBLE. Va! je se - rai vers

Ped. Ped.

Soprano: toi! Va! fil - le de Dieu!

Alto: toi! Va! fil - le de Dieu!

Ped. ⊕ Ped. ⊕ Ped. ⊕ Ped. ⊕

Moderato (♩=76).

Soprano: *f* va!

Dessus: *f* va!

Ténors: *f* ah!

Basses: *f* ah!

LA FOULE.

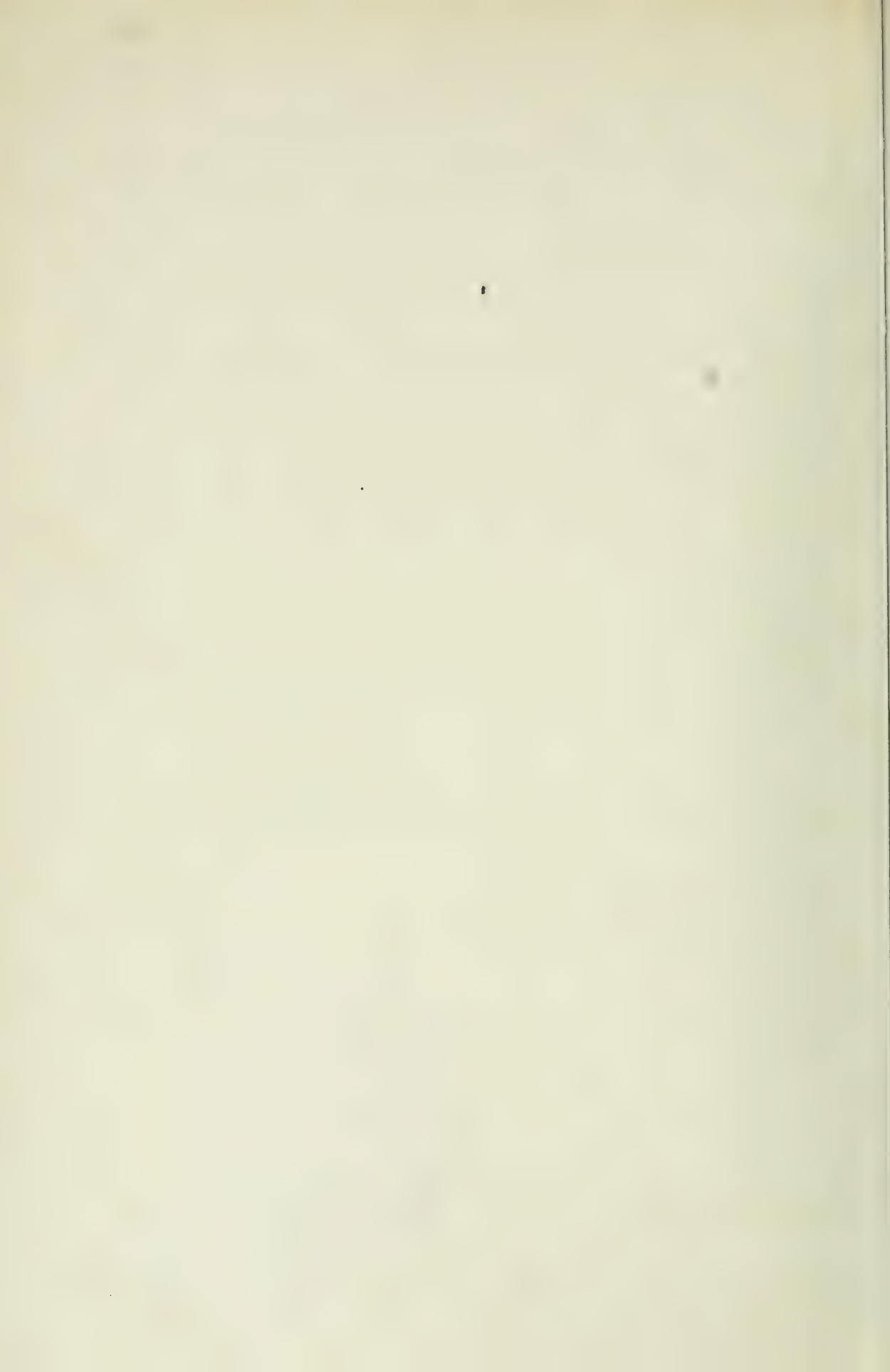
Moderato (♩=76).

f

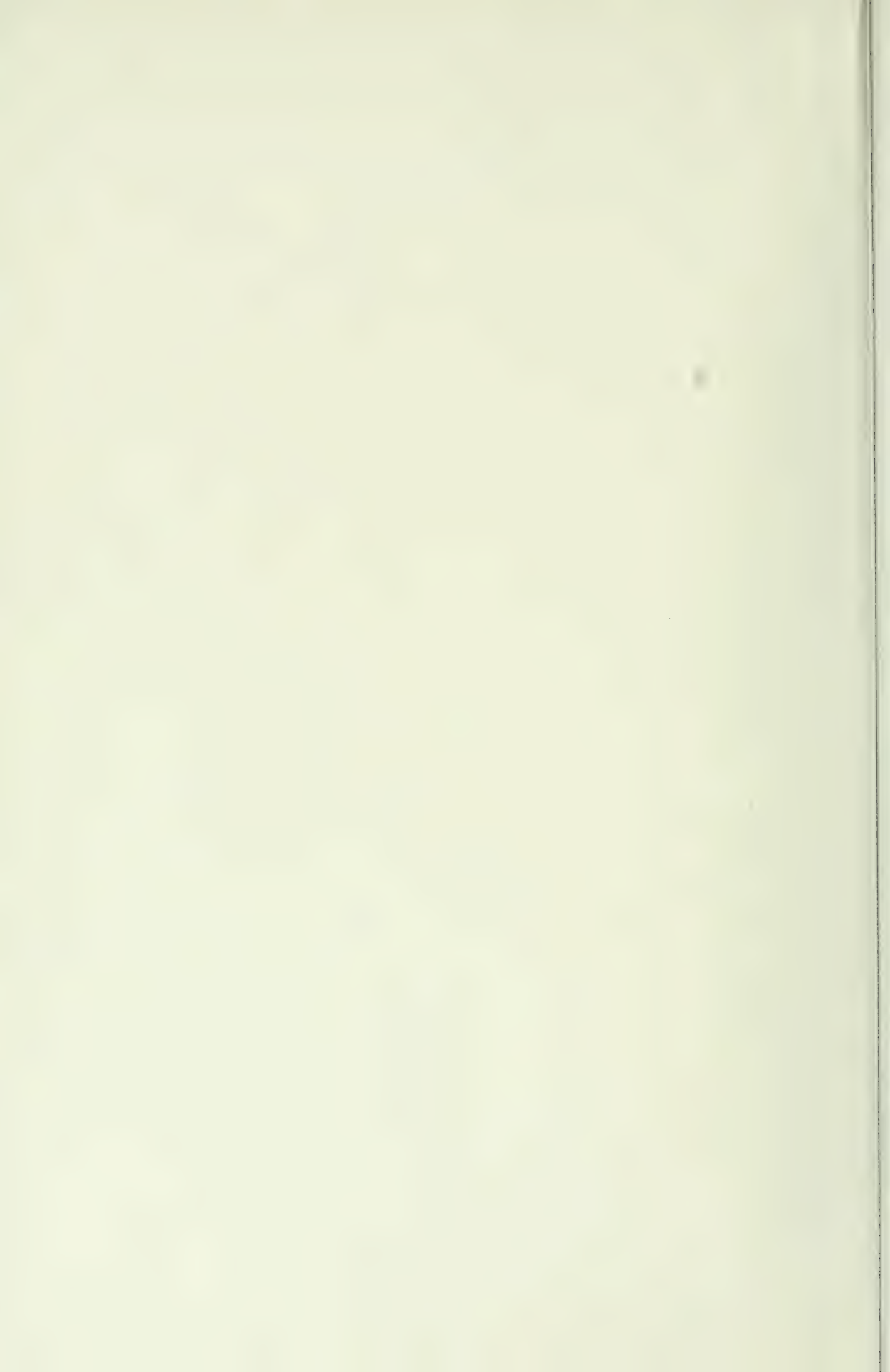
Ped. ⊕ Ped. ⊕ Ped. ⊕ Ped. ⊕ Ped. ⊕ Ped. ⊕

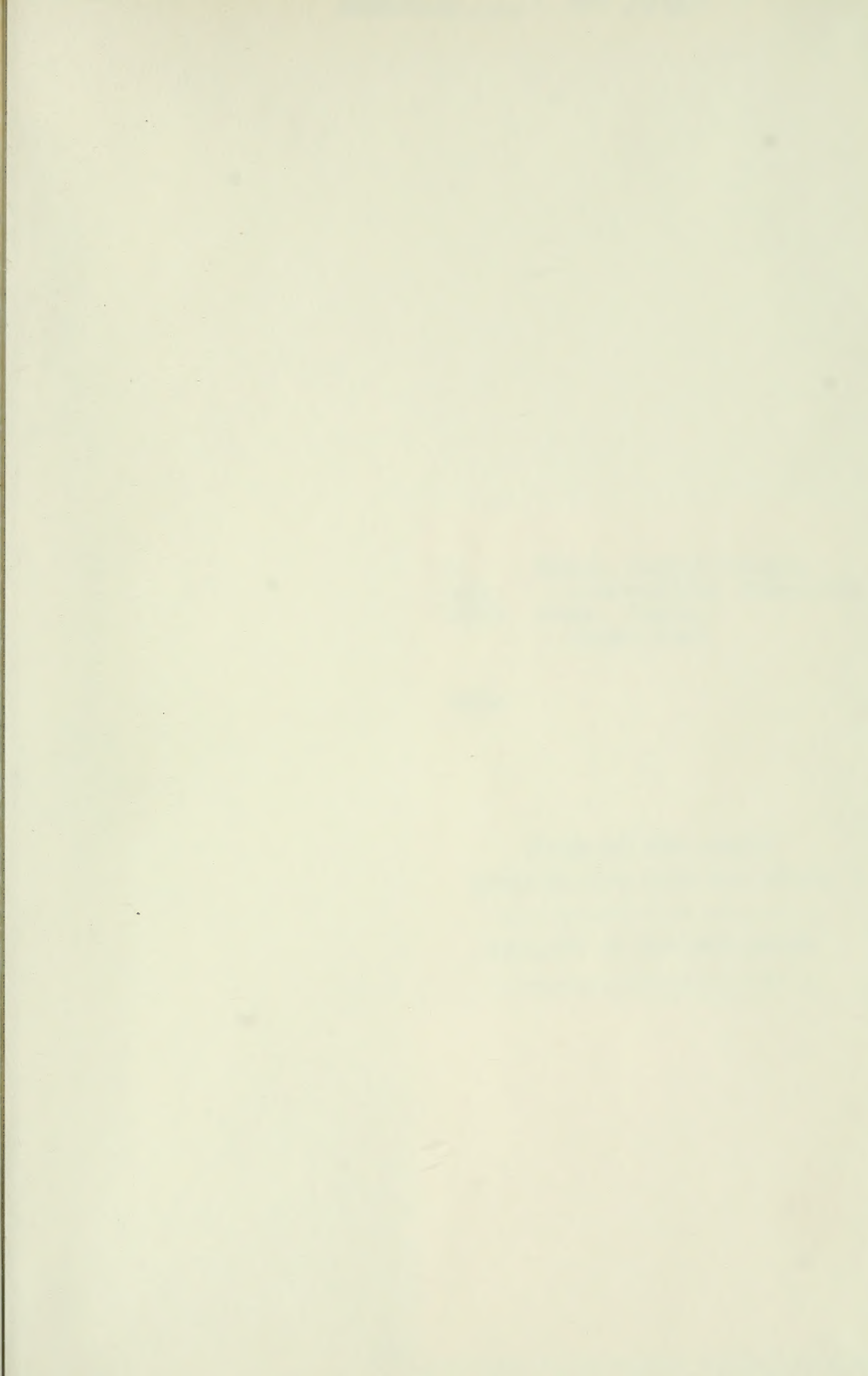
8

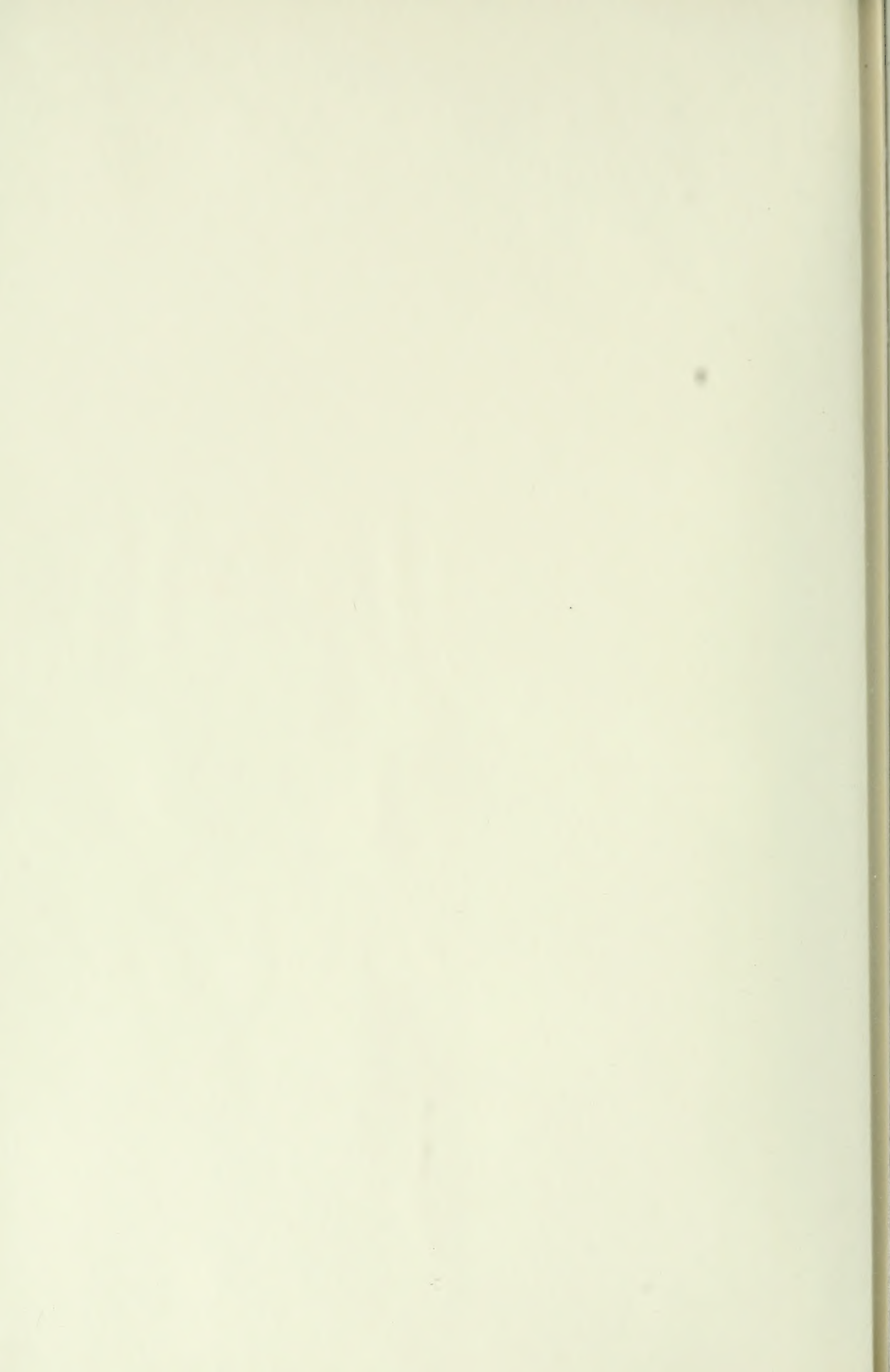
Ped











M Gounod, Charles François
1513 [Jeanne d'Arc. Piano-vocal
G72J3 score. French]
Jeanne d'Arc

Music

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